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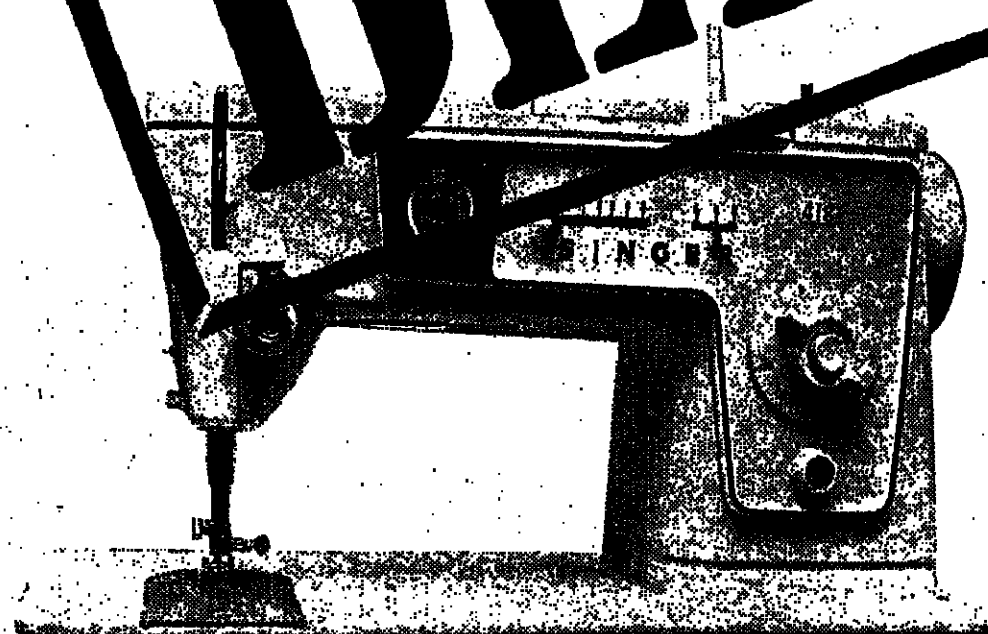
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THE JERUSALEM
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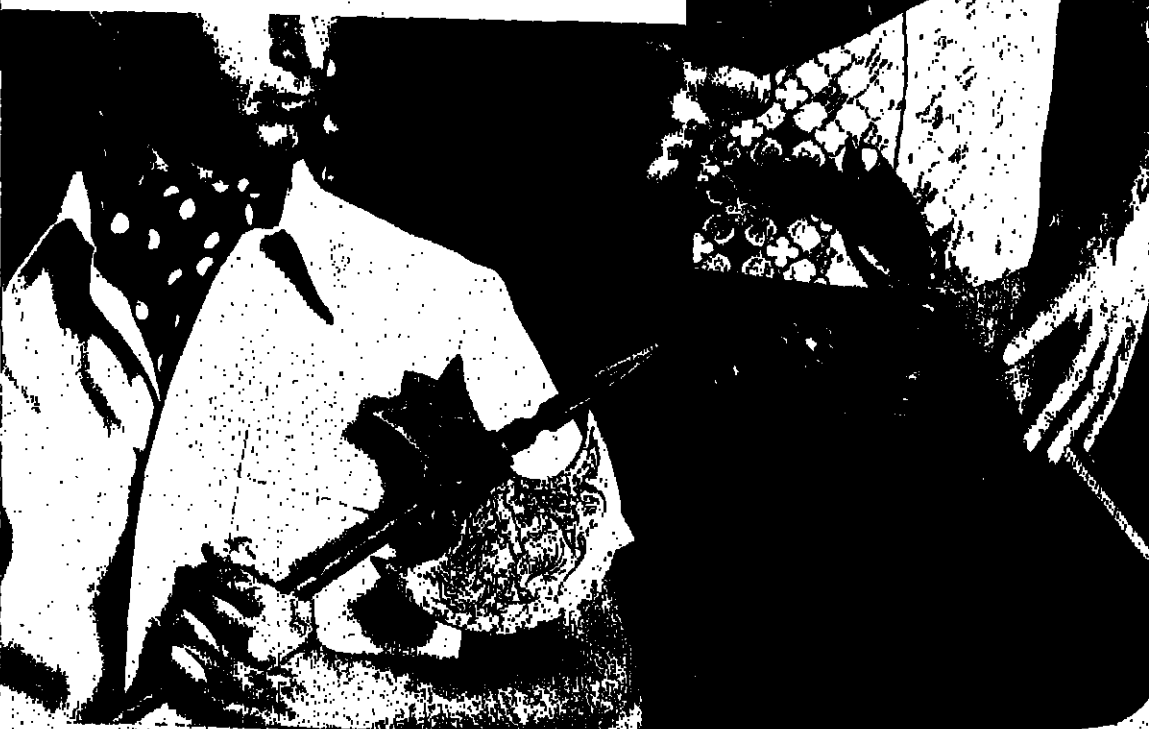
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Plots and plotting

The Cabinet this week reasserted its view that Israelis must not buy land in the administered areas. The decision climaxed a controversy, the background of which is discussed here by ANAN SAFADI and DAVID LANDAU.

It began, say those in the know, some two months ago, when the kibbutz of Kfar Etzion and its neighbouring dunams reached Cabinet level. The issue became one of policy: was anybody but the Government, be it individuals, companies or kibbutzim, to be allowed to purchase land on the West Bank directly from the Arab owners? Defence Minister Moshe Dayan and Justice Minister Yitzhak Shamir, who had been in the Government since 1977, reached a decision, reasserting the Government's policy of buying and selling land for a change in po-

licy. The second method of obtaining land has been by purchase, by the J.N.F. Each deal has been approved in advance by the Military Government and is therefore legally valid. The J.N.F. has acknowledged having purchased some 10,000 dunams, but several new deals are in the offing and the figure is constantly rising.

The J.N.F. buys "wherever it can," as one official put it. Through its subsidiary, Hamenuta, it purchases from individual Arab owners living on the West Bank or abroad, and from the Churches. (One of the Eastern Churches is known to have sold land near Jerusalem to the J.N.F.). In the interests of all parties, the utmost discretion is maintained. The ven-

ue of the land depends on this, for suddenly focused on the third category of Israeli land-purchasers — the real-estate agents, lawyers, building contractors and individual would-be villa-dwellers negotiating for plots or larger tracts, mainly in the Jerusalem area.

Since, under an order promulgated in 1967, all land transactions in the West Bank and Gaza require the permission of the Military Government, and since, because of Government policy, such permission has not been forthcoming, such deals as were concluded were not legally valid.

As for the past, there seems little inclination in Government circles to ferret out deals which are in any case invalid, in order to prosecute those concerned. The Justice Minister is not impressed by the extravagant reports, and views the situation as no more than a few individual transactions and a flutter of talk and negotiations, lent urgency by the public debate of recent weeks, but resulting in very few completed sales. On Sunday he said he would be receiving detailed evidence of transactions. By Tuesday no such evidence had come his way, and he told *The Post* that he really had no time to spend looking for it. It seems, therefore, that those who entered into transactions with West Bank Arabs will not now be hounded by the law: their loss in money or disappointed hopes is apparently considered punishment enough.

A Jerusalem lawyer with many Arab land vendors among his clients noted in an interview with *The Post* this week that the irrevocable power of attorney was not a new device in land sales in this country. Under the Mandate, he said, it was often used for tracts which were not registered in the land registry (*tabu*), and gave the purchaser an equitable right in the land.

This lawyer maintained that he personally had only dealt in land within the city limits and explained that he used powers of attorney here, too, to secure a purchase until registration.

The lawyer blamed Defence Minister Dayan for the land snafu in the Cabinet. By pointedly throwing open the land issue to public debate, Dayan had directly caused the price inflation and surge of nationalist feeling on the West Bank, he charged, as well as the international outcry which followed. Moreover, he claimed, Dayan, as the minister in charge of the administered areas, had the authority to permit private land purchases without even referring the question to the Cabinet. Quiet deals by reputable purchasers for non-speculative purposes could have been allowed to go through.

The lawyer's second point was, of course, only technically correct. The Defence Minister could hardly have engineered such a substantial change in policy behind the Cabinet's back. Indeed, the parties may have committed a criminal offence carrying a prison sentence or fine.

Notwithstanding the invalidity of these deals, some people went ahead, resorting to an irrevocable power of attorney as a means of

giving the transaction some formal standing since it could not be recorded in the land registry. They hoped that the Government would eventually permit private transactions, and thereby give retrospective authorization to theirs. Failing that, they reasoned, the municipal boundaries of Jerusalem would in time be extended to embrace their own purchase and thus validate it automatically. For this reason, almost all the private purchases took place in the environs of Jerusalem. The Prime Minister told the Knesset on Tuesday that all the applications which the Government had received for permission to purchase had referred to tracts between Jerusalem and Bethlehem or between Jerusalem and Ramallah.

Now that the Cabinet has confirmed the ban on private purchases, demand is subsiding, and prices with it. Few Israelis will want to invest money in powers of attorney when a Government decision that would validate them is now a remote and receding prospect. Until the chance of such a decision comes round again — if ever — many a wily vendor or agent will have passed off half a dozen such powers of attorney, all duly attested by the mukhtar and neighbours, and all equally worthless. With the half dozen purchase prices pocketed, the vendor will by then be living happily in Bahrain or Bogota. Examples of this double-dealing have

already come to light among the transactions concluded over the last few weeks.

But Mr. Dayan's action in publicizing the Cabinet debate has drawn criticism from even his staunchest supporters. What was he trying to achieve by this tactic? According to one popular explanation, his main purpose was to create a clear-cut policy issue, a principle that he has been seeking to apply to a number of controversial issues in turn. But whatever his purpose may have been, Mr. Dayan manifestly miscalculated.

His proposal might have encouraged commercial and human ties between Israelis and West Bank Arabs. But it would also have opened a whole new area of opportunity for the moneyed land-speculators and building firms who have been waxing rich within the green lines in recent years at the expense of the average Israeli, who mortgages his life away to buy a home for his family.

Mrs. Meir told the Knesset on Tuesday that the list of applicants for purchase permission had moved her from cautious support of Dayan's proposal to firm opposition to it. One applicant sought to buy a 70,000 dunam stretch of land, another 15,000, others 5,000, 3,000 and so on. These were obviously not idealistic, pioneering homesteaders, but the agents of big business looking for easy pickings. Mr. Shmuel Tamir might call it "development," the Premier said caustically. She had a dirtier word for it.

Mr. Sapir advanced one very cogent argument against Mr. Dayan's proposal. By allowing private purchase, the Government would in effect be encouraging individuals to compete against itself — and, with prices spiralling upwards as a result, the individuals would inevitably win.

STATE LAND IN THE AREAS

In both territories, certain areas totalling several thousand dunams have been declared closed for military purposes and only a few landowners are reported to have accepted the compensation offered for their use. Such areas include tracts around Hebron and Bethlehem. In the Gaza Strip, such lands were taken over in the neighbourhood of new Israeli settlements.

Land statistics on the administered areas do not, of course, include East Jerusalem, where a few residents have sold small plots to Israelis. The Lands Administration controls about 18,000 dunams of land in East Jerusalem expropriated in three stages since 1968.

In 1967, Israel has obtained the administered areas in three ways. The first method is reversion. About all the 30,000 dunams acquired by the Israel Administration in the Gaza Strip and the 30,000 in the Gaza Strip were not purchased but reversion. Compensation in land was made available for those who were prepared to accept it. On the West Bank, the Government obtained all in the Gaza Strip and the Etzion Bloc, and the Government Department of Land Management Organization for these areas.

There are quite separate statistics for the 18,000 dunams in the West Bank in the Gaza Strip. The Lands Administration are privy to them. It is the secrecy which shrouds all these deals that has prevented land prices on the West Bank from rising sharply despite the J.N.F.'s eagerness to buy.

The recent leap in prices is the result of the exaggerated publicity

if the terrorist organizations learn of a deal and catch a vendor unprotected, they will show little mercy.

Some of the Arabic-speaking Israelis with connections on the West Bank who bought land for the J.N.F. before 1948 have been recalled since 1967 to handle the infinitely delicate negotiations.

These men report that prospective sellers are even more frightened and reluctant nowadays than they were in the 'thirties, when the Mufti's writ ran on the West Bank.

The J.N.F. matches secrecy with secrecy, discretion with discretion. Details of the transactions are not even mentioned at Board meetings and very few officials are privy to them. It is the secrecy which shrouds all these deals that has prevented land prices on the West Bank from rising sharply despite the J.N.F.'s eagerness to buy.

THE JERUSALEM POST MAGAZINE

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Cover photo by Starphot: President-elect Ephraim Katzir and his wife Nina, at their Rehovot home. The Jerusalem Post interviews Mr. Katzir on today's editorial page.

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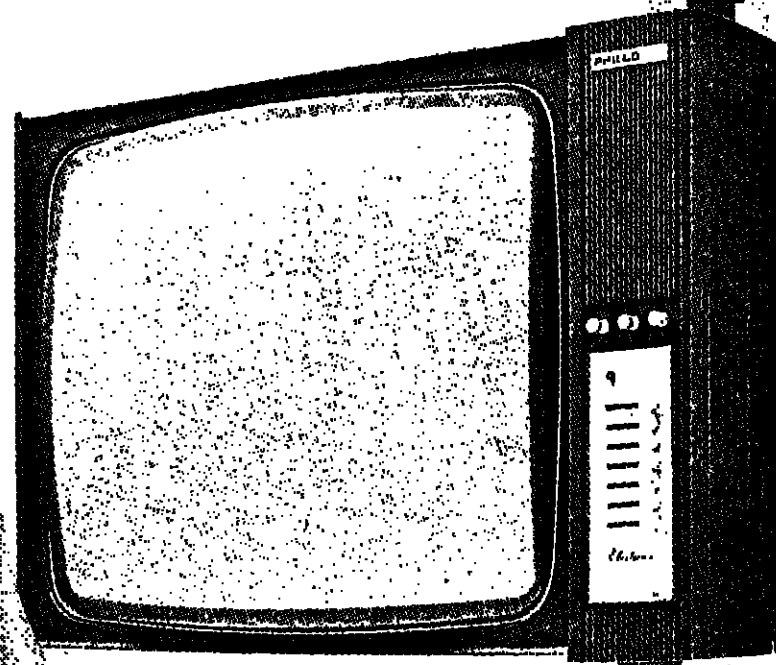
THE JERUSALEM POST

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THE Knesset's winter session has ended, and there is only the short summer session left of the life of the Seventh Knesset. Speaker Yeshayahu observed today that things had been a little heated, but that was to be expected as we move nearer to the elections. He thought that changes in the election system should be introduced earlier on in the life of a Knesset, when they would engender less heat. Are there to be more changes? The present system is not particularly satisfactory. It has given us a House of one large, one medium and one small party — the Alignment, Gahal, and the National Religious respectively, nine parties with four or fewer members in the Knesset, and three members who left their parties in the course of the session, continuing to circulate as lone planets in space.

Despite the fireworks and ill-feeling engendered by the deHont amendment to the election law last week, the change will not necessarily be crucial. The policy splits out deep inside the Alignment, between Histadrut Secretary General Ben-Aharon and Finance Minister Sapir on the one hand, and between Defence Minister Dayan and Mr. Sapir on the other, and several more, and optimists in the Knesset, and three members who left their parties in the course of the session, continuing to circulate as lone planets in space. It is simply not possible to formulate a party platform acceptable to all of them. This party of many splits and many mergers has long since devised a formula of the "we will fight inflation while at the same time assuring maximum wage increments" type, which allows all members to place the emphasis where they wish. In any case the proportion of voters who study platforms in order to make their choice is small, and the number of those who change their affiliation because of a change in the platform is even smaller. If prices do not go up too much the Alignment may come away from the elections with a majority for the next time, if a very narrow one. After 25 years of Mapai-led coalitions, it would not make all that much difference, at least to begin with. At this stage, it is the tug-of-war inside the Alignment that is crucial, with both policies and personalities pitted against each other in a struggle that will affect the future of the nation much more than the degree of influence to be wielded in the government by the N.R.P. and the Independent Liberals, Labour's traditional coalition partners.

EVERY issue that is raised is increasingly coloured by this conflict. Tuesday's no-confidence motions in connection with the authorization of land purchases in the West Bank was a case in point. Nobody in their senses who has watched Premier Golda Meir in action could really believe that a word from Assistant Secretary of State Slaso to Ambassador Dinitz, and a phone call from Dinitz to Mrs. Meir would cause her to change her mind on an issue of importance to Israel. Anybody who would have been shrilled up and swept away by her joy without any fear of wounding Mr. Slaso's feelings.

But Mrs. Meir did change her mind overnight, she said so. She

Whose voice did Mrs. Meir hear before she changed her mind on land sales in the West Bank? Not Mr. Slaso's, through Ambassador Dinitz, but rather Mr. Sapir's. (Rubinger, Hadar)



said she had given Justice Minister Shapiro and Mr. Dayan reason to believe that she would support their proposal that land sales in the areas should be examined and approved where they were suitable. If it was not Mr. Slaso, it is a fair guess that it must have been Mr. Sapir who caused her to change her mind, by pointing out that most of the proposed purchases were for development or direct re-sale, for profit, that is, and not for the use of the purchaser. It was pointed out during the debate that Tel Aviv and Netanya had also been built with the aid of, or despite, the land speculators, but that is not much of an argument. Land speculation has been one of the curses of Israel, for it has made land and housing too expensive for our modest earning scales, and created the chief single cause of discontent and social inequality.

There has been a veritable frenzy of effort to buy land during the past month, since reports began to circulate that the Justice Minister was considering the legalizing of certain types of purchases. To win Mrs. Meir over, Mr. Sapir possibly only had to argue that the speculators would make the available land too expensive for public housing. Yet Mr. Sapir has learnt to live with public housing companies that include inflated land prices in their calculations. Or he may have decided that Mr. Dayan had picked an unwise issue for public debate and that this opportunity was not to be missed. After all, the government could easily have taken a decision on principle that land sales would be validated under specific conditions and approved only a minimum of cases, or even no cases at all, and avoided the public debate.

THE Gahal and Free Centre no confidence motions rejected the profit motive, and pleaded for the right of the Israeli to live or buy land on the other side of the "Green Line" that resulted from the war in 1948, and was never recognized as a border by any Arab state. The note of terrible pathos in Mr. Begin's speech seemed particularly misplaced on the afternoon after the devastating raid on the terrorist headquarters in Beirut. Mr. Begin (Gahal) has a fixation on the period of the British Mandate, when he headed an active organization, and seems sometimes to forget that the situation of the Israeli has changed very radically since that time.

Reports from Beirut
Mrs. Meir rested her head in her hands much of the time and sounded weary when she replied. It seemed a reasonable speculation that she had spent most of the night hearing progress reports from the Beirut front, and that she had waited up to hear that all the men had returned, and now could not put out of mind the fact that two had returned only to succumb to their wounds.

Mr. Dayan had leaned back in his chair and been frankly asleep for part of the session. When the various speakers began by praising the extraordinary planning and precision of the attack, he listened with bowed head. He suddenly came to life when Mr. Meir Wilner said that the "Green

Beret" U.S. special forces in Vietnam had been supplied with Uzi sub-machineguns by Israel.

Defence Minister Dayan: When you say we supplied them, you are lying.

Mr. Wilner: I am only quoting the American "Army Times."

Mr. Dayan: It doesn't say there that we supplied them. When you say that, you are lying.

"Lie" is considered a very unparliamentary term, but Deputy Speaker Sanhedrai, who was chairing the meeting, did not even try to make the Defence Minister take back the term, and he dozed off again.

Mrs. Meir: ... are you defending the murderers?

Lea Ben Dor's
Parliamentary
Report



NO PARTIES IN THE ARMY

Mr. Wilner: ... It destroys the sovereign right of states and is against international law....

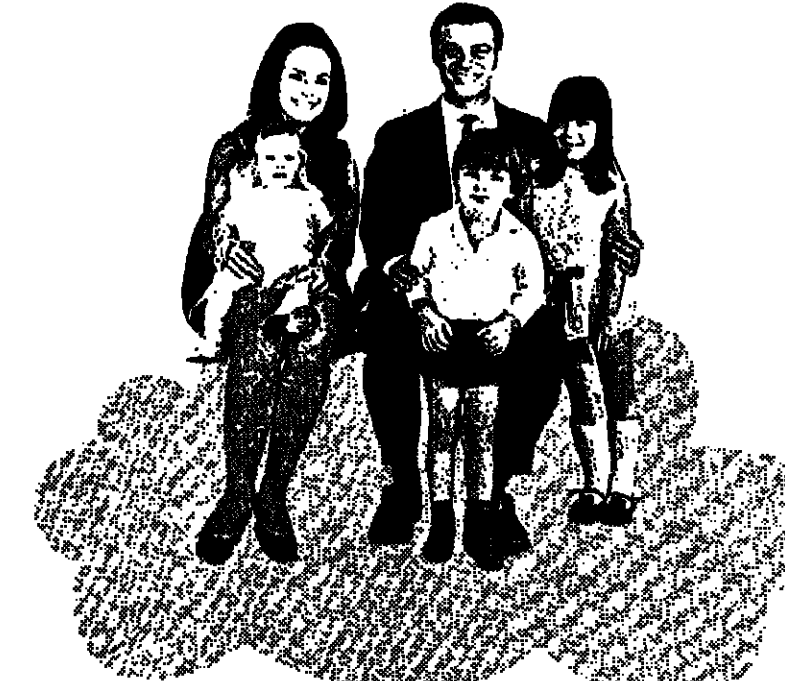
Mr. Dayan: (scornfully) Uzis!

The argument dragged on with continuing exchanges of insults. There was time to speculate that all but Mr. Wilner had joined in praising the previous night's action, and that Mr. Shmuel Tamir (Free Centre), in presenting his own motion of no confidence, said he felt obliged to do this while at the same time congratulating the government on its action.

One can scarcely overlook the fact that the army is the only

organization in Israel that is wholly non-party, served by and serving the whole nation. It should be remembered occasionally that this was the work of David Ben-Gurion, who broke up Labour's treasured Palmach units as ruthlessly as the dissidents' military groups, despite bitter attack and criticism. But for his foresight, where should we be today? And if the whole crucial area of defence can be taken out of party politics, then perhaps the equally crucial area of devising a road to peace could cease to be a football with which to lay out rival party leaders?

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Helena Rubinstein

... instead of the
This is where Dr. Hecht made
WAY AND

The Labour Council declared the go-slow illegal, and on Tuesday last week appealed directly to the

PAGE SEVEN

سورة الفاتحة

(Continued from previous page)

dockers" and feared that, once the representation clause was deleted, "in time we'll lose our linkage to the dockers' pay scales and be annexed to some other union, for instance, the (much lower paid) food workers."

I pointed out that Dr. Hecht had publicly stated his willingness to give them a written undertaking that they would remain linked to the port pay scales "until the year 2,001" when, under the silo concession, the enterprise automatically passes to Government ownership.

"Look, we are simple people. Most of us hardly completed primary school, and if Dr. Hecht wants so much to change the status quo we fear there must be some motive that suggests no good for our future. For him it's prestige, for us it's our future. We don't tell him whether or not to stay with the Manufacturers' Association, and he shouldn't tell us how to organize."

No, the Council's assurance that their pay link would not be affected did not reassure them either. Didn't they have enough faith in Dr. Hecht's word?

"Doesn't he have faith in ours, that we won't strike with the port workers? Why this sudden demand for a change?" they countered.

We had reached a dead end. Did they have any complaints against the management?

"It's true that there are not many places with such good conditions as Dagon. But we get good pay for good work, for hard work premiums and for overtime. We don't get any favours, something for nothing," they said.

Could they think of any complaint at all?

"Well, yes. When there are no grain ships, Dagon employs us on maintenance, while our mates in the port sit around doing nothing when there's no ship for them to work."

After a little thought they came up with another one.

"We want a committee room upstairs on the management floor, with windows and a view and not the room we've got in the cellar."

Another pause, and one more complaint.

"Today we got our Pessah present from the management and we had to come and get it. (A cheque for IL40 for each of the 200 employees of the firm.) If you give a present you should bring it, not make you come and get it."

When I expressed the opinion that these complaints were frivolous, they added that they also thought Dr. Hecht was "stubborn" and "listens too much to the management, and doesn't come to see us often enough." They thought he should make a "gesture" because they could not call of the go-slow and explain to the workers that they had gained nothing but lost their premium pay.

DR. Hecht, 63, sporting what is now a completely white, Van Dyke beard, is a cultured, sophisticated son of a family of grain handlers and transporters who have been in the business in several European countries for over 60 years. Besides running Dagon, and sitting on the boards of a number of European silo companies, he is deeply involved in the university and cultural life of the country. Politically a Revisionist, he considers the silo not just an instrument for grain handling but his own contribution to the economy of Israel and the upbuilding of the country.

He demands and gets absolute devotion to Dagon from his staff and workers, but according to outside observers, tends to be paternalistic in his attitude towards them.

The contract he signed with the Government in 1951, made him personally responsible for the proper and economic functioning of MASADA.

The picture in last week's centrepiece on Masada, described as a Herodian mosaic, is a design on the wall of the Byzantine chapel there.

STRIKE AT THE SILO

the silo, "and I don't intend to renege," he told me. He also demands that the workers honour their contract with him, "and their refusal to submit to arbitration is a violation."

The management would not give up on the representation issue "because we hold that a contract is a contract." They also hold that they are responsible for the proper operation and quality of the work.

"If we feel that we can no longer manage the silo as we think fit, because the committee interferes, we shall go," he stressed. He would never agree to the secretary of the port workers or Mr. Meshulam dictating to the management. He feared that the intention of activating the representation clause was aimed at reinforcing the pressure the port workers could exert in future disputes by calling the Dagon men out on strike as well. "The workers have the Histadrut, and we are absolutely agreeable that the Histadrut decide the issue," he said.

Dr. Hecht had obviously been hurt by the committee's behaviour. "Besides the best pay in the country, I have granted the workers many extra goodwill benefits. But I now realize that I was too good, and there will be a drastic change."

For men in need there is a loan fund with loans of up to IL5,000 interest free, unlinked, repayable over five years. The annual Hanukkah concerts for the staff and their families have become famous. Presents, formerly of some useful article, now changed to cheques at the committee's suggestion, are made at Pessah and Rosh Hashana.

Because some employees think that maybe they could earn even more elsewhere in today's labour conditions, he proposed that any worker could get a year's leave of absence to look round for another job, guaranteeing to make up any difference of pay for the year, and at the end of it either to take the man back or pay him full severance pay. This would also have given the management some vacancies for promotions, "because our men don't leave as they do in other places, and everybody's already reached the top rung in his job."

But, "nobody, not one man, took up the offer. Doesn't that prove something?" Dr. Hecht mused.

Pay for rain and dust

On top of these benefits, he had also granted the committee's demand for "rain pay" if it rained during their shift in the open air and "dust pay" bonuses too, "which are unheard of in European silos where it certainly rains more."

He is fanatical about the silo, "I set out to prove that it is possible to run an efficient plant in Israel, as cheaply and as well as, if not better than, abroad and I have done so." He noted that at the present rate of turnover of 1.5 million tons a year, the silo had the highest rate of exploitation in the world and Dagon's tariffs were from one-half to two-thirds cheaper than was usual in Europe.

This is due to full exploitation, made possible by preventive maintenance. We have not had a serious breakdown in 18 years. We achieve this by precise planning and management, with minute-by-minute control, extremely high automation and constant improvements. I shall keep it that way. If I can't help build Israel with the silo, which is saving the Government IL25m. a year and serves as an example of how a plant should be run, I shall have no further interest in it," he said.

Dagon pays its 200 shareholders, in Israel, Mexico, U.S.A. and Switzerland an annual dividend of only eight per cent. "They kicked at first, calling me a mad Zionist, but they've got used to it and acquiesce now."

With an additional elevator that will double the silo's unloading speed soon coming into

operation, Dr. Hecht looks at Dagon's achievement "only with pride." He knows of no other Israeli plant working at less than European rates, through he is aware that there are a few at the other end of the scale, running up losses of millions.

"But I know that there are quite a few people who are happy at our present trouble. A private enterprise working efficiently, at low cost without labour trouble, while every other price soared and strikes are rampant, was too much for them," he said wryly.

LABOUR Council officials considered the dispute "in the nature of a private war" waged by Mr. Meshulam and the port workers' secretary Yisrael Garber, to give themselves a feeling of power. They thought the two men were "trying to use each other for their own ends." They regarded Mr. Meshulam as a frustrated leader, with only 83

workers to lead and stuck in an admittedly "not very interesting, clean or pleasant, but monotonous job" though highly paid, and Mr. Garber as a figurehead secretary unable to make any move without the agreement of the four separate port workers' committees.

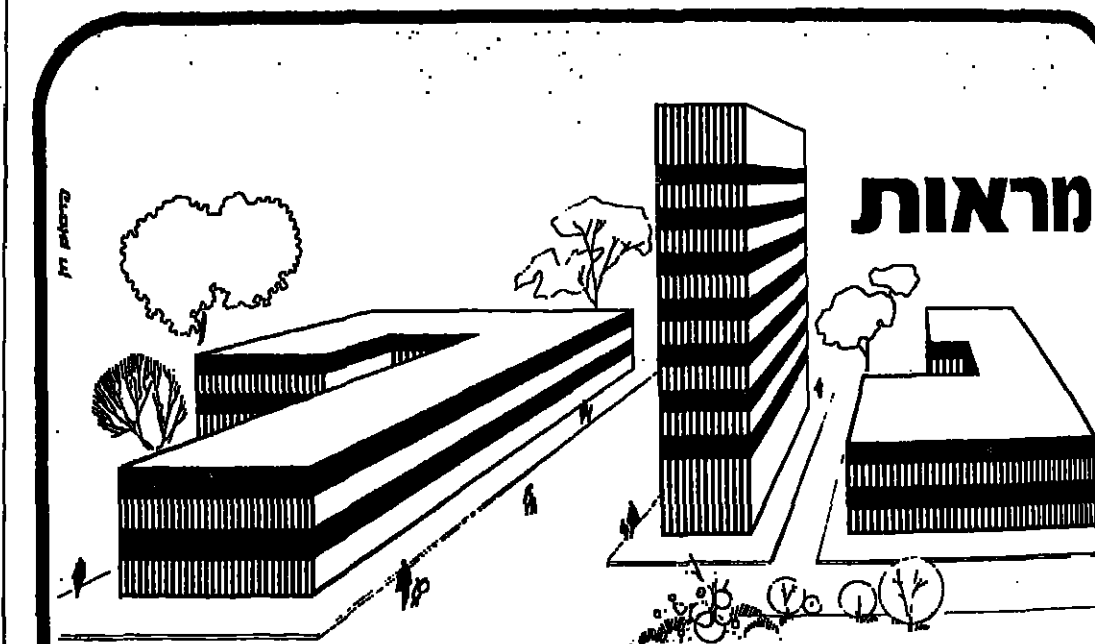
"Together they thought they might be able to shut off the silo at will, or at least have the power to threaten to do so." The officials felt that Dr. Hecht should have taken a tougher line with the workers all along. "Never using the stick, only smothering them with carrots doesn't work in the long run. You get sated even with carrots."

Labour Council secretary Eli-ezer Molk told me frankly that he believed the Dagon workers were "too pampered. I don't think workers should be showered with benefits. Good pay and fair conditions yes, but additional benefits, regarded Mr. Meshulam as a frustrated leader, with only 83

of their conditions. I want Hecht that if an employer to be a father to his workers, end up by wanting to be a right, and regrets it."

He thought Dr. Hecht had put his foot down at the moment Mr. Garber appeared take part in the negotiations. "We would have backed the way, and back his staff. But I wish he were less realistic, and that he did not break the Council to play the workers by granting benefits that are far and beyond what they could just ask for."

Until now, Dr. Hecht has paid off, and he vowed that he had no intention of changing it "drastically" in the of the strike. Now that the is over and negotiations are held over the men's demand represented by the port workers' secretariat, it is to be hoped the shadow over Dagon will have been a passing one that the enterprise will continue to serve as a model for other rail plants.



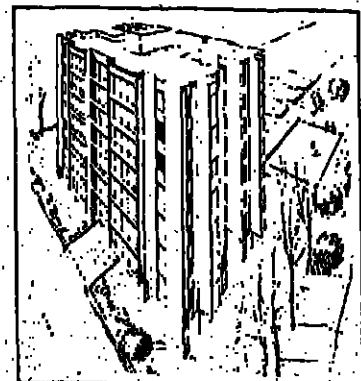
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at do people do in Jerusalem on Friday night? The city is quiet. A few stray young people, a few stray homeless people, a few stray people in illuminated

phones stand out eerily in the darkness. A few, however, scattered in the capital. A professional, and that he did not break the Council to play the workers by granting benefits that are far and beyond what they could just ask for."

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any supermarket cashier at Mandy's, Jerusalem, and clubs range from the hippest to the most conservative. What is the atmosphere like? The atmosphere is the atmosphere of the city. The atmosphere is the atmosphere of the city.

Let's see what's on, if not tonight, then after Shabbat.

Some stroll in the darkened streets, others enjoy the family hearth; some let loose in a discotheque, others sit at home and pray on a

authentic Israeli

tourist party — the atmosphere is the atmosphere of the city. The atmosphere is the atmosphere of the city.

developed attractions; and the tendency of Jerusalem's rowdies to take over popular haunts.

WE asked a student climbing into the Habrov University's Givat Ram campus over the locked gate barring the entrance, what goes on there Friday night. "Nothing," he called, hurrying off into the darkness.

Many of the students have gone home to Tel Aviv for the week-



Let's see what's on, if not tonight, then after Shabbat.

FRIDAY NIGHT IN JERUSALEM

By PNINA WEISSGLASS RABINOVITZ

end; others are dancing at parties little ball around vampires and at each other's apartments. Young immigrants from Russia watches attentively; he explains that he comes whenever he gets the chance—pinball games in Russia existed only in private homes of late.

On Friday nights, Nissim Miz-rachi, construction worker, a 40-year-old Jewish Zorba, makes a smashing and shaking the sides of the machine to manoeuvre the

music," he says. "Always, only to go about. Life's good to me. I am happy with my lot."

Tonight, in Azza Street, East Jerusalem's Times Square, a red-haired young Hassid, he looks about 19 — is walking up and down, peering into the drinking and dancing establishments. But a 23-year-old East Jerusalemite says he never goes near Azza Street. "I don't see why I should. Since Moslem girls aren't allowed out at night, I've no one to take, unless I happen to meet a tourist."

BACK in West Jerusalem, most people are indoors tonight. Late in the afternoon a Mahane Yehuda grocer has closed up shop and gone home, hoping against hope that tonight he'll be able to quieten his eight children, and get some sleep at last. Hannah, hair-dresser at Le Drugstore, has gone to bed early after a long week on her feet. Ya'acov Frankenberg, piano student at the Rubin Academy of Music, is practising four hours tonight — this is the only time he has during the week to rehearse as thoroughly as he wishes for the concert he dreams of giving "some day, I don't know when."

Never leave the house

Ester Milgater, grandmother of three, is settling down with her husband and three newspapers. "Ever since I was a young girl," she says, "I have loved the house on Friday night. I never leave it then."

Dorit Halevy, 8, isn't as enthusiastic about her Friday night at home; she likes to socialize with her friends, but tonight, as on every Friday night, her mother is making her sit down with a book.

Ernest and Adeline Peter, who write books for children, are spending the evening with friends at home. "Our house is more fun than anything in town," they say. And a wisened bookshop owner is also at home, waiting for Sunday to come. "If I went out Friday night," he explains, "I'd have to take my wife."

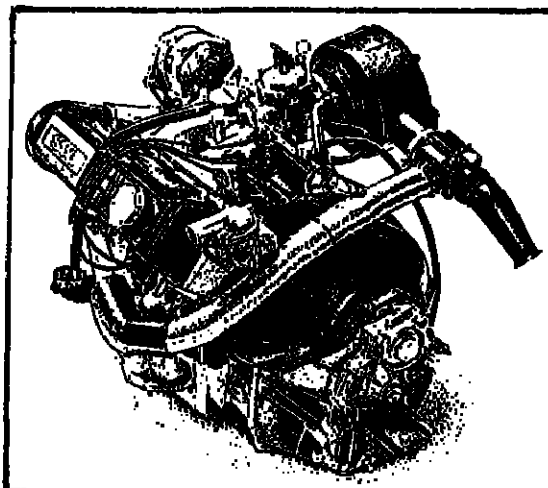
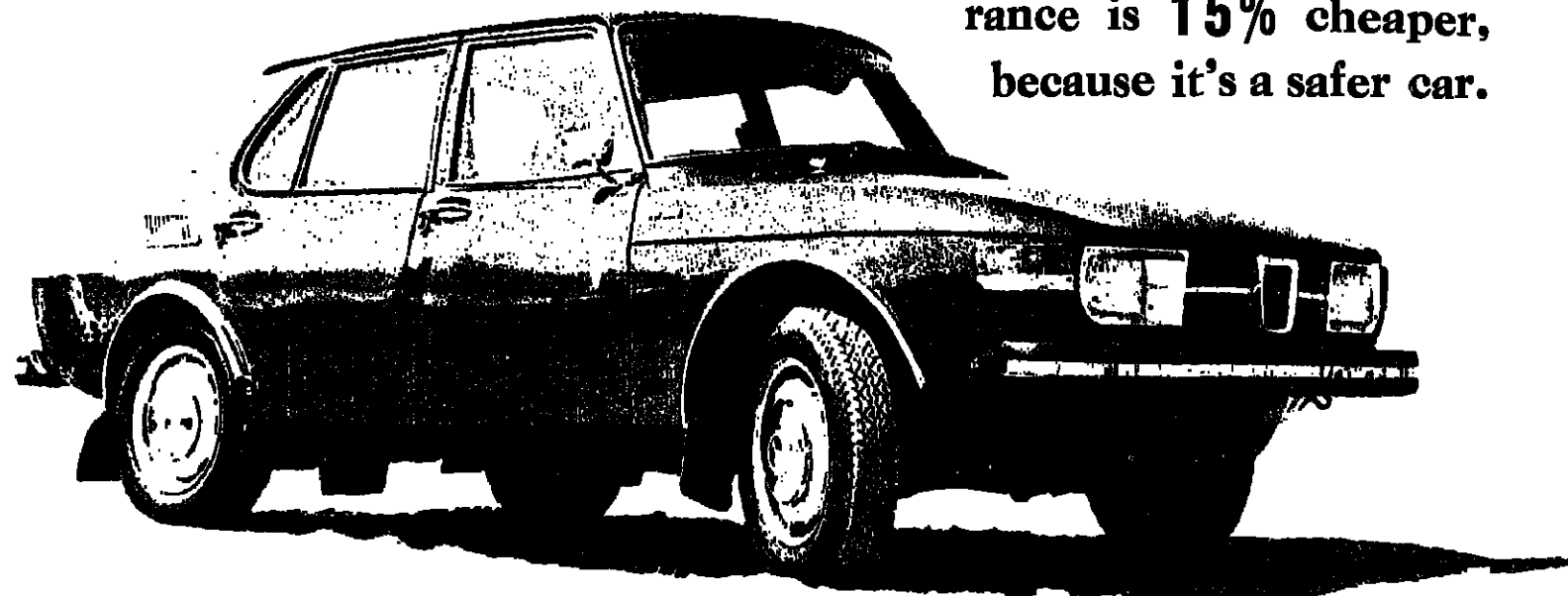
So the city is quiet tonight, by and large; and no one knows whether it's because of the practical impediments to night life cited by its entertainment entrepreneurs... or because its citizens themselves have come to some unspoken agreement that this is how a Shabbat eve in Jerusalem should be... a factory worker sings Shabbat songs with his family, then goes for a walk in the Old City;... a cafe owner studies Cabbala with his rabbi;... and the aged shoeshine man of Rehov Ben Yehuda, seated on a blue silk cushion, shakes his long white beard in wonder when asked how he spends Friday night. "I pray," he says. "What else is there to do?"



Some have entertainment thrust upon them.

מסמך מס' 173/א

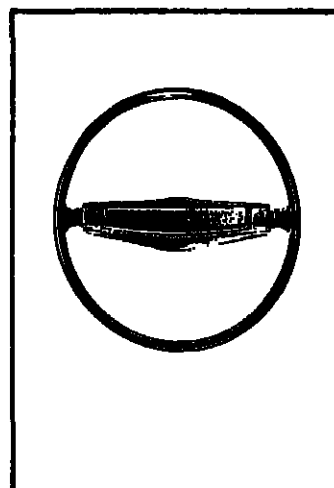
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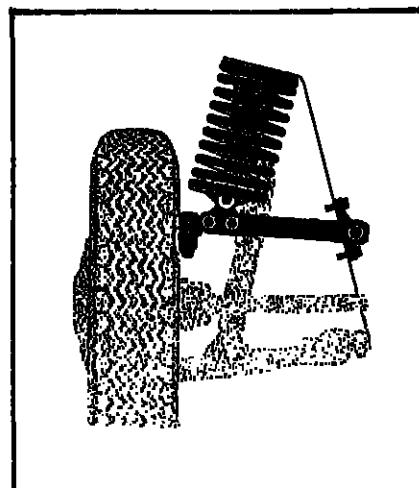
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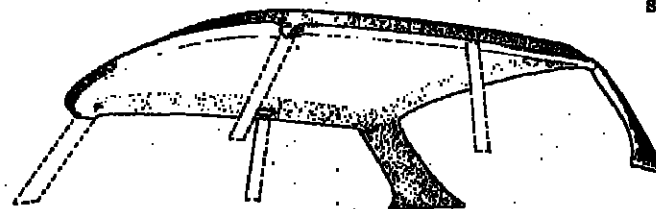
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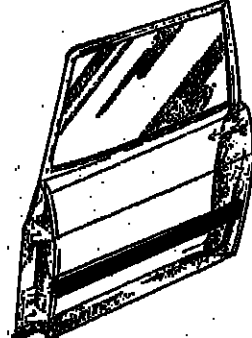
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Christianism is a new form of anti-Semitism, sometimes sometimes not," declares Claude Duvernoy, who travelled to several countries for the cause of Israel to Protestant theologian of that stock, he immigrated to Israel 11 years ago and three years became an

is very significant that he refused to recognize the existence of Israel, and had not taken one really serious step in regard to the Jewish people.

The World Council of Churches has its headquarters in London and represents most of the Protestant Churches, has shown a very negative attitude. They are dominated by the concept of development as a result of the process of teaching by conversion. The Jews have no part in this. There is still the idea that they should all be converted.

Both Jesus and Paul said that the synagogue would fulfill the time of the redemption. Whenever Christians, I explain this, make a revelation to the world propaganda is today largely on political and economic arguments; it ignores the metaphysical right to the east, which is the dominant argument of all."

He made positive and negative statements from Christians to the non-Jews. They carried out a psychological shock to make a French-born Jew weasel, and find it hard to let him voluntarily give up his Jewishness. He asked him in wonder: "How can you accept circum-

"God is using Jerusalem as he did of old, not for the glory of the Alignment but for the divine conquest of the planet, just as 3,000 years ago the message of the prophets came out of Jerusalem, and 2,000 years ago the message of Christ. We think only of the suburbs of the earth, not of a cosmic drama, of which Israel is the very heart. When I argue like this to Christians, I send them back to read Nehemiah and the New Testament, to think deeply, and to realize that Israel must exist to fulfil God's purpose."

Since the Six Day War, says Reverend Duvernoy, there has been an upsurge of anti-Zionism — i.e. anti-Semitism — among students and intellectuals in the United States and Europe. He divided the non Jewish world roughly into three groups: the Marxists, who are anti-Israel; the Catholic nations, which are silent and neutral; the favourable, although not very enthusiastic, Protestant nations. The last group believes in the Biblical doctrine on which he bases Israel's case.

He even manages to reach members of the Marxist group. "Not many, perhaps two or three out of every 20. But it is

Christian, he can say
that no Jewish Israeli dip-
lomats say: for instance, he
uses the New Testament. He
tells things that others
do not, hears arguments
that not be put to a Jew.
When given a lecture, he calls
it Seven Cardinal Sins of
Judaism and deals with them
— "the allegations that
Judaism is colonialist, imperia-
list, racist, militarist,
and atheist." He
concludes that some

...of being religiously
...Sometimes I
...in eighth cardinal sin,
...which the world
...loyalty.
...that the metaphysical
...of Israel's case is far and
...the most important, as well
...most neglected. "Lloyd
...of and Arthur Balfour
...of Zionism for religious
...moralistic reasons; they
...as the fulfilment of
...prophecy, not just as
...the existing British imperial
...in the selfish interest
...of their considerations, of
...the other reasons were
...the cocktail they approve.

Claude Duvernoy was born in France and completed his theological studies in Strasbourg. While he was a student, he came under the influence of his teacher, Jules Isaac, who believed fervently in Zionism as part of the divine plan. As soon as he finished his theological training, he came to Israel. He spent six months working in kibbutzim in the Jordan Valley.

"I was fascinated by my experiences, as the stories in the Bible came ever closer to my heart." So he contacted the Israeli authorities in France and Switzerland, and with their help applied for citizenship. Three years later it was granted to him.

Two or three times a year he goes abroad to spread the good word from Zion. He has been twice to the U.S., once to Canada, several times to France and Switzerland. Recently he went to ten African countries, some French-speaking and the

others English-speaking. He talks English, like Hebrew, with admirable felicity. He has just returned from Holland and the Scandinavian countries.

Asked what Israel should do to improve her image abroad, Rev. Duvernoy emphasizes that every Israel diplomat should be fully briefed so as to be able to argue the metaphysical basis of the Zionist dream.

"He must press the prophetic background to this great adven-

ture, he shouldn't rely only on

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A permanent exhibition of diamonds
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Israel's image abroad would be considerably improved if we were to adopt a more metaphysical stance in dealings with Christian leaders, contends REVEREND CLAUDE DUVERNOY, one of the most devoted and patriotic Christian Israelis. He also maintains that Rabbi Meir Kahane is doing immense harm to the country's image, and should be sent back to America. In this article, he discusses his views with PHILIP GILLON.

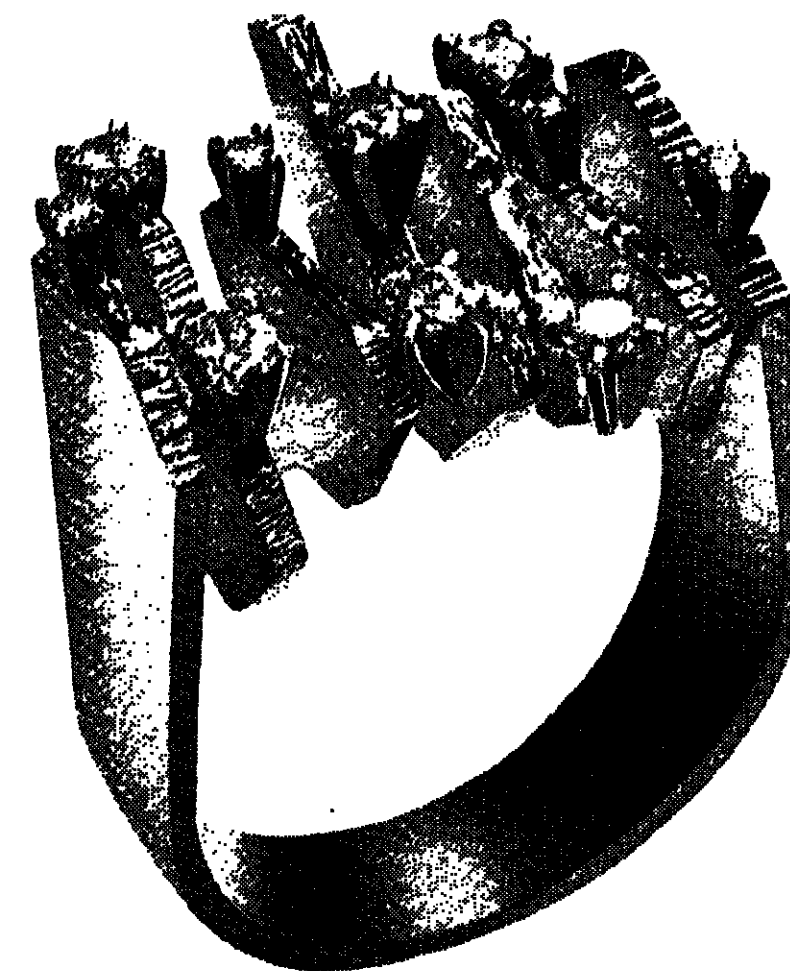
realities and facts. And Israel should say openly that she is concerned not only with the saving of the Jewish people, but also with the salvation of the Christians. Why not declare that Israel is to be a light to the nations? Men like Abraham Lincoln, Pope John and Martin Luther King took the word of Israel very seriously. Why not use this?

"Another thing is that the greatest damage to the Israeli cause is being done by Rabbi Kahane. Nobody and no-

thing can do us as much harm as he does. Everywhere I go, they ask me about him. I have heard him speaking three times, and I believe that he is a threat to our country. He should be sent back to America, where he belongs. The things he says and does are very bad — and the enemies of Israel pounce on them as ammunition to be used against us. He is a source of so much useful work for the Jews in the United States. But Israel must get rid of him and his doctrines."

Rabbi Kahane. Nobody and no-

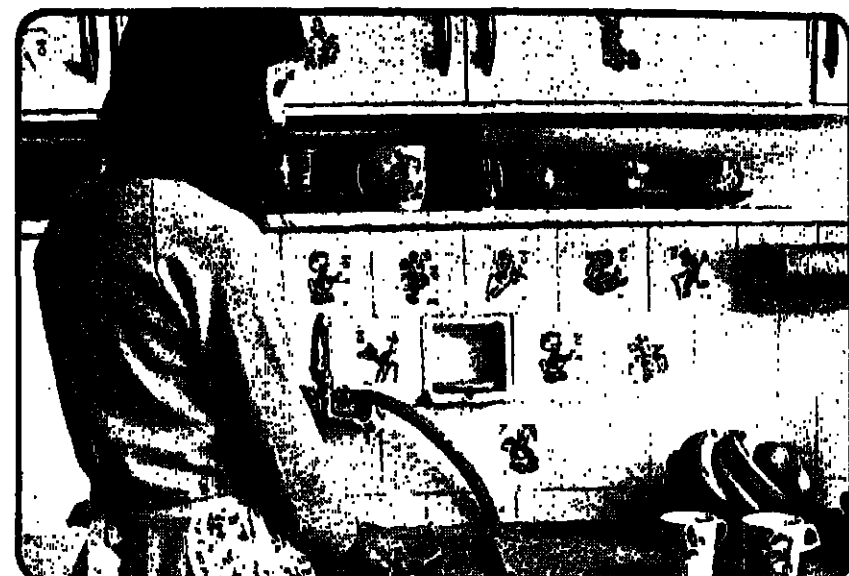
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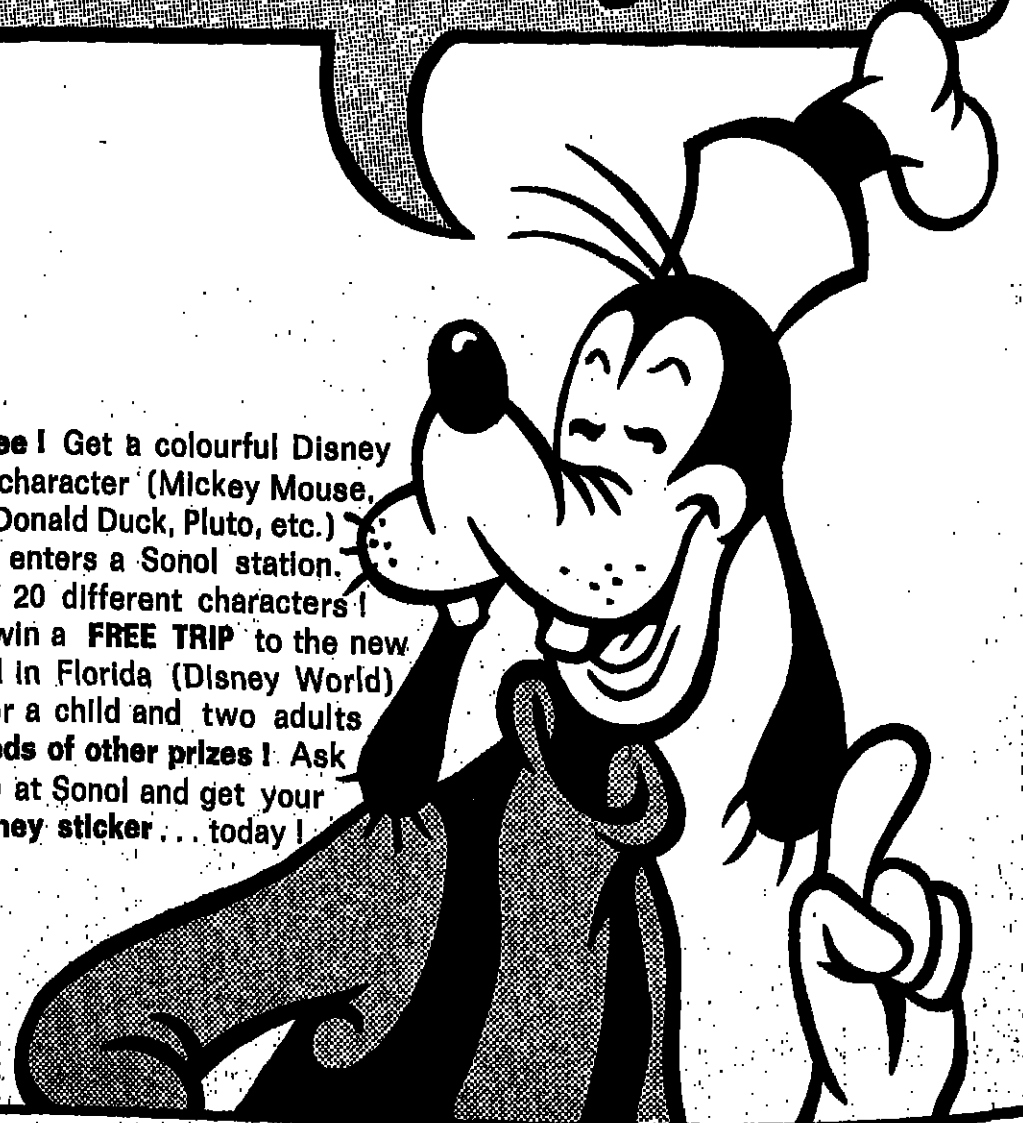
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By SYLVIA MANN

ONCE a year, on Palm Sunday, the tiny hamlet of Bethpage becomes a centre of activity. Tradition has it that from this little village on the slope of the Mount of Olives, close to Mary and Martha's home in Bethany, Jesus, sitting on an ass' foal and accompanied by his disciples, made his way to the Temple.

Slight variations, this appears in all four gospels. The Gospel of Matthew (21), tells how when they "were on the way to Bethpage, unto the Mount of Olives, then sent Jesus two disciples, saying unto them, Go into the village... and ye shall find an ass tied, and a colt with him, and bring them hither." The Gospel of John (12) describes how the disciples, hearing that Jesus was going to Jerusalem, "took the ass and the colt, and went with him."

To commemorate this event, the church carries out two processions on the Easter celebrations, of which the Palm Sunday - the day preceding Good Friday, is the more important. The procession starts from St. Saviour's Church in the Old City of Jerusalem at 7 a.m., and ends at the Church of the Agony and the Sepulchre, in the Christian Quarter.

The second, and more popular, of the two processions takes place on Palm Sunday itself. Beginning from the Sanctuary of the Ascension at 2.30 in the afternoon, it winds along the Mount of Olives, through the village of Bethpage, through the village of Gethsemane, past the Church of the Agony and the Sepulchre, and through the Church of St. Stephen's - in the Convent of St. Mary, in the Christian Quarter.

BETHPAGE, translated as the House of the Unripe Figs, is reached by descending the steep slope on the summit of the Mount of Olives down a narrow path running between the historic Elona - the Church of the Agony - and the Franciscan Hotel. An



The Palm Sunday procession of the Roman Catholic rite sets off from the Chapel of Bethpage at the foot of the Mount of Olives in Jerusalem.

easier method of approach is to drive along the Jerusalem-Jericho highway to the Pax petrol station located at a sharp bend in the road just before Bethpage, sometimes called Einzaraya. Some 50m. beyond the petrol station, an unimproved but asphalted track to the left takes you, after about 1.5 km., to the charming little Franciscan sanctuary, overshadowed by the tall, pointed Russian Tower of the Ascension.

The church and monastery are surrounded by a high wall, and the entrance is through a decorative iron gate into a palm-planted, secluded forecourt. The croneled portico, bearing a round cross with a cross in each quadrant, was constructed as recently as 1955, but the massive ashlars of the entire foundation of the chapel, together with its east-oriented apse, date back to Crusader days.

If you ring the bell, either the caretaker, or the elderly Franciscan monk who lives there

alone, will open the church door for you. The area covered by the main hall is not large, perhaps 8 by 12 m. excluding the semi-circular apse, and it is divided longitudinally into three - a central nave and two side aisles. A coloured fresco above the altar depicts Jesus seated upon a colt, while around him are clustered people holding palm fronds. Sixteen-toned frescoes forming a deep border around the walls show the Palm Sunday pilgrimages, while above, you see the fourteen Stations of the Cross.

What catches your attention, however, is the stone block in the left-hand (northern) aisle, on which, legends tell, Jesus placed his foot in order to mount the colt. Known as the stone of Bethpage, the monolith measures 1.30 m. in length by 1.15 m. in breadth, narrowing to just over one metre. Its height also varies from a metre at one end, attached to mother rock, it has been freed on all four sides,

and the painting and inscription on the smoothly plastered surfaces are rare examples of Crusader art. Today, it has been enclosed by a protective iron grid, but you can still see the scenes originally executed more than 800 years ago and sensitively restored by the Italian artist, Vagarini, in 1950. Five years later, when the portico was added, he also painted the other frescoes on the church walls.

Looking carefully at the stone, you find on the south side the resurrection of Lazarus, brother of Mary and Martha, while on the north, where you are assisted by a strategically-placed mirror, two disciples bring an ass and a colt to Jesus. On the east face, nearest the altar, you see again a Palm Sunday procession. On the west is a niche of unknown purpose, and an ornamental inscription in Latin with the words, "Bethpage" and "Jerusalem."

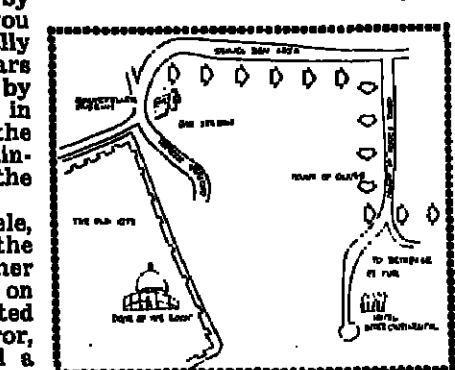
ALTHOUGH no remains of church architecture earlier than the medieval relics have been found in Bethpage, the immediate vicinity is full of graves, cisterns and winepresses, indicating a considerable settlement here in ancient times. Excavating in the grounds of the sanctuary in 1960, Father S. Saller

discovered a number of tombs ranging from the second century B.C.E., through the Byzantine era and to the eighth century C.E. Coins, Herodian shards, stone vessels, glass fragments and all kinds of pottery utensils were found, as well as two enormous, mosaic-paved, Byzantine winepresses.

One of the tombs, situated very near the church wall, was particularly interesting. Its unusual rolling-stone closure is intact, and it was here that graffiti and symbolic signs associated with the early Judeo-Christian cult were found by Father E. Testa.

The Crusader church built above the stone was probably erected at the beginning of the 12th century. No one seems to know whether it was destroyed or fell into decay through neglect, and only in 1877 was the mounting-block re-discovered. Apparently the Franciscans had been accustomed for centuries to celebrate Palm Sunday in this special place, and a certain Captain G. Guilleminot recorded that "in the spring of 1877, a fellow of Jebel Tur struck upon a polished stone on which he found painting and characters." Hoping to receive payment for his find, the Arab showed it to the Russians in the Ascension Tower on the hillcrest, but they told him to cover it up again. After many difficulties, the Franciscans managed to unearth it, and in 1883 the present chapel was built on the thick-walled Crusader foundations.

In 1950, Vagarini was called in to restore the paintings on the stone. In 1955, with the assistance of the Italian architect, Antonio Barluzzi, who was living at Bethpage while working on his churches in Bethany, in the Shepherd's Fields and at Dominus Flevit on the Mount of Olives, ad-



ditions and repairs were carried out.

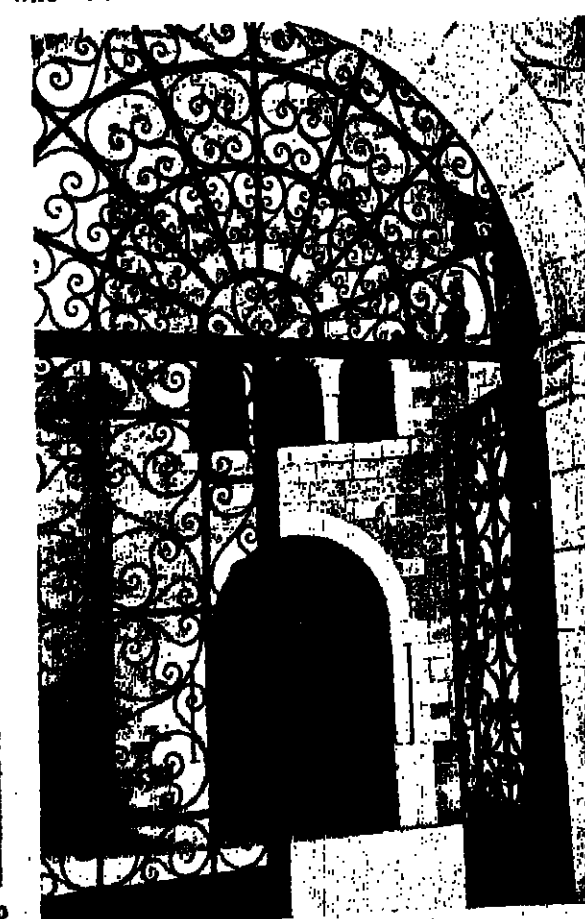
This tranquil, sleepy complex of the Sanctuary of the Palms, with its monastery and outbuildings, comes to life only once a year, when the participants in the time-honoured rituals of Palm Sunday gather in the courtyard and make their way, as Jesus did nearly two thousand years ago, towards the Temple Mount, while the multitude cried, "Blessed is he that cometh in the name of the Lord."

Blessed be the kingdom of our father David," (Mark 11, 9-10).

They had gone through all the land. Samuel 2, 24.2



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Six panels illustrating a legend about the theft by a Jew of a picture of the Virgin Mary. From Las Gassetas de Santa Maria, a collection of poetry and music by Alfonso X of Castile (1252-1284). Madrid: Escorial Library, M.S. 9-1-1. Cant. 34. From left to right: The Jew steals the picture; the picture is carried away; the Jew is pursued; the picture is found; the Jew is punished; the picture is returned.

Sermon in the spring time

By David Kuselewitz

(Dedicated to Prime Minister Golda Meir, on the occasion of her audience with Pope Paul VI in Rome)

To the Righteous Gentiles:

By day, the teenage trees gaze with adolescent wonder at their pubescent leaflets in the mirror of the thawed ponds; the refugee swallows return and resume their panhandling in the park.

By night, the planting pale moon remembers the mass festive slaughter of the yearling lambs in place of the earlier burning of the firstborn.

The bloom of spring, the verdant primavera, has always wallowed in nuptial virgin blood, in the blood of childbirth, in ritual blood; Yet Ezekiel admonished: "In thy blood — live!" "In thy blood — live!"

"April is the cruelest month" said your sage of the "Wasteland." You celebrate the sacrifice of the God-Man, the "Lamb of God," as your symbol of salvation; our savior (with a lower case "s"), Ben Zakkai, proscribed around that time all sacrificial blood. Nonetheless, we have been your "Lamb of God":

Our flesh was torn by the teeth of barbarians barely out of the swamps, steppes and forests; our blood ran in the rivers Rhine and Rhone like water; in the year of the great Charter your latter day saints assembled at the Lateran, their leader a presumed divine deputy, ironically called "Innocent," to lay the yellow badge of shame upon our beset gabardines.

The quality of mercy was much strained when your hooded "Hounds of God" stretched us on their racks, before our bodies were burned on their holy bonfires of faith. We brought spices from the East to anoint your matings; and fragrant oils to cover the stench of your matings; we pioneered in the re-discovery of the beauty and wisdom of Hellas.

and spread the word of the One God His Golden Rule. For these our pains we were stripped of our life-giving gold, and driven out, like Black Plague lepers, into the Rind of Anathema.

When Christopher Colon set sail to seek Cathay, not Isabella's jewels but her Jews paid for the passage, and then were crowded into rat-ridden boats to wander on the pirate-infested Middle Sea.

We passed over no Passover without chilling dread of mobs primed for pogroms by passion plays. Our Festival of Freedom, our ancient annual invocation of our activity as a nation, you have married with the false report of a capital crime our ancestors were so obviously incapable, innocent of committing. And now, with the smoke of the spit atom mushrooming on the still smoldering memories and monuments of the gas chambers,

you wish to expiate your sins against us with a thinly disguised eugenicism aimed at our ultimate conversion. We shall forbear, perhaps forgive; but never forget, never forget!



Six panels illustrating a legend about the theft by a Jew of a picture of the Virgin Mary. From Las Gassetas de Santa Maria, a collection of poetry and music by Alfonso X of Castile (1252-1284). Madrid: Escorial Library, M.S. 9-1-1. Cant. 34. From left to right: The Jew steals the picture; the picture is carried away; the Jew is pursued; the picture is found; the Jew is punished; the picture is returned.

A city of ambivalence

YOU can approach Jerusalem from Tel Aviv — the city that is pure 20th century now — and what catches your eye first are the squares of new suburbs, the neon-sign of a petrol-station, cranes. Or you can come on it from Jericho, and no matter what the time of day, the skyline salutes with light or a dark silhouette, what you see is Jerusalem the Eternal: the wild mountain, the olive trees, the sombre gold and grey and pink of this city that is soft and yet harsh, drawn in upon itself yet vulnerable. It is this ambivalence of Jerusalem, the here-and-now within the timelessness, that Shulamit Hareven has tried to capture in her new novel.

Since you cannot sustain a vision, can grasp the meaning of anything like a life, a town, or a person only in isolated moments, she has given her novel a shape equivalent to moments in time: fragments, episodes, glimpses of life that combine into a lot of town and something of a story about two families, ranging from the 1920s to the late 1940s. Appropriately, one of the families is an old Sephardi "tribe" — the Amarillos — the other the new Rehavia house of the German Professor Barzel and his girl-wife from Beit Elkerem.

Personifying Jerusalem

Both Sarah Amarillo, the most prominent figure in the novel, and Professor Barzel, are Jerusalem characters — that is, not so much typical Jerusalemites as rather literary conceptions meant by the author to personify an aspect of the town and identify with it in their moods and notions. Sarah, who grows from childhood to womanhood in the novel, is a type familiar from Mrs. Hareven's previous work: outwardly tough, cool, prickly, met-

ter-of-fact, inwardly sad, warm, intuitive, and with immense capacities for loving and getting hurt. Though one can't help liking her, she doesn't quite come off as a person: somehow she never stays still long enough for us to get a good look at her, but is forced through her poses to match the destiny of the town. If she never bores us, it is mainly by grace of her intelligence and wit.

Prof. Barzel sets out in the story being the endearingly methodical yoke: in order to prepare himself for his migration from Frankfurt to Jerusalem, he first goes into self-imposed exile in the hottest place he can think of, the Persian Gulf, there to get used to the climate as he puts it, or to prepare himself spiritually, as we might. Arriving in Jerusalem in winter, he of course promptly catches cold and spends his first week there in bed with pneumonia: however well you prepare yourself for Jerusalem, it will invariably take you by surprise. Along with Tony, the British G.I.D. officer, and sundry others, Prof. Barzel personifies the "alien" element that has struck roots in Jerusalem — a city made up of an endless number of alien elements. The professor's determination to become a Jerusalemite is symbolized by his efforts to plant a cedar in his Rehavia garden; though his Arab gardener warns him the alien cedar will never strike root in its soil. When he nevertheless succeeds with his third sapling, he gives a party to celebrate the event. His party is a turning point in

the novel, for it is the occasion on which Jews, Arabs and British meet for the last time in an atmosphere of peace and gay, gossipy camaraderie. Because this is a Jerusalem of Jews, Arabs and British — the Arabs an intrinsic element, taking Jerusalem for granted, belonging to it physically and unthinkingly; the Jews an old-new entity, willing to fuse with it, making it their own through work and love; the British passing strangers neither belonging here nor wishing to, and for the duration of their stay striking an incongruous and absurd note.

"The British built a thousand-and-one-night medley: the Y.M.C.A. like a rearing limb, and inside a Persian rug, Damascus tables, Moroccan mosaics and English hanging-panels on the walls. They built the solid respectable Post Office like Queen Victoria Station, covered with imported green marble of all things. Dirt-tracks and cart-tracks turned into asphalt-highways. All their cyresses stood upright as guards and dared not take on that. Their horses snuffed at brass-pollish. The Jews and Arabs went on building their

own way in flesh-coloured Jerusalem stone and red roof-tiles from Motza, planted vines and set under fig-trees in their courtyards, canned olives in soldered tins, and if intellectual took advantage of the British libraries. As Sarah grew older she used to borrow books at the Y.M.C.A. Once she went there on the King's birthday and found the library closed. The gatekeeper, a black Sudanese in a shining white kaftan and a shining red turban, his feet bare in gym-shoes, did not open the heavy door of European wood this time, but stood before it performing a little jig of pure joy. "No more, no more, no library, no library, beg day for you, beg day for me, long leave de Keeng."

Jerusalem's diversity, evident both in its inhabitants and in its quarters or neighbourhoods, is captured beautifully by the author, nearly impossible to think of Jerusalem as a whole just because made up of so many different people, places and periods. Maybe this is why the true Jerusalemites, those who live in the quarter rather than on a street, why when Jerusalem was smaller than the sprawling metropolis of today, every family became a neighbourhood event if big enough, like Prof. Barzel's, a Jerusalem event.

It is hard to live up to the legend, but where the novel's characters do not quite match the minor ones do. The Amarillos and cousins, the Palestinian young doctors in Professor Barzel's hospital, the two mad dreamy ladies, Tony, the mad dreamy rascals (I can remember him by his nickname), and even Sarah Prof. Barzel in their less-complexly significant moments, all make see Jerusalem, the tangible and the fragmentary and the whole new and the old, beautiful, Jerusalem.

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Last November 10, The Jerusalem Post published an article, "Solzhenitsyn does not deserve his reputation as a lover of liberty," by Mikhail Grobman, an artist recently settled in Israel from the Soviet Union. It drew a spate of letters from Soviet olim and others, including a group of five Moscow Jewish intellectuals, most of them attacking Grobman, especially for his allegations that Solzhenitsyn is an anti-Semite in the Pravoslav tradition.

Now The Post has received the following letter from MIKHAIL AGURSKY, a cybernetics engineer who lives in Moscow. His father was Shmuel Agursky, a well-known Jewish Bolshevik who immigrated to the Soviet Union in 1917 from the U.S., where he had been active in the American Socialist movement. (He called his son Melik — an anachronism in Russian for Marx-Engels-Lenin-International Communism.) Agursky, about 40 years old and active in the Jewish movement, has published works on cybernetics; reviewed the Soviet Byelorussian Encyclopaedia in the London "Times Literary Supplement" last June 30, and wrote a review of Yuri Ivanov's "Caution, Zionism!" which the latest "New York Review of Books" published last November 16 under the heading "Selling Anti-Semitism in Moscow."

GROBMAN apparently has not read the works he criticizes, or did not see so wrong about the content. For example, he comments that in "Caution, Zionism!" there is not one Jew among the doctors article but which are implied. Any work of literature which does not have an absolutely positive Jewish hero is anti-Semitic. Any work of literature that depicts a situation in which a Jew could have taken part is obliged to include such a Jew; otherwise it, too, is anti-Semitic. The first thesis applies to "First Circle," the second to "Caution, Zionism." And although neither, as I have already said, has any relation to the content of the books, these "theses" deserve to be considered as wholly derived from the so-called "theory

In defence of Solzhenitsyn He understood Soviet Jewry



ALEXANDER SOLZHENITSYN

of Socialist Realism" which is the formal basis of contemporary Soviet culture. As is known, Socialist Realism requires the presence of a positive hero, although the author is not required to assign him any particular national origin. Thus, literary heroes of this type have included, for instance, the Jewish commissar Levinson in Fadeev's novel "The Rout," who has become one of the classic images of Soviet literature. Even in the post-war period of Stalinist anti-Semitism, Azhazev was able to depict the Jewish Party organizer Zalkind in an absolutely favourable light in his novel "Far From Moscow."

But in Grobman's hands, Socialist Realism is transformed into "Jewish Realism," according to which Levinson and Zalkind are positive heroes whereas Solzhenitsyn's Rubin, in "First Circle," is a negative hero because, along with his exceptional nobility, intelligence, courage and humour, he is committed to an ideology which is maliciously used to the detriment of both himself and other people.

From the standpoint of "Jewish Realism," then, Shalom-Aleichem, for example, must be considered anti-Semitic, for his heroes include many Jewish villains, swindlers, windbags, etc. And the Prophets of ancient Israel, who invested so much of their passion in accusing their people, are out-and-out Nazis.

Furthermore, from the standpoint of Jewish Realism, almost all of Russian literature, and almost all of world literature, must be declared anti-Semitic merely because, when describing situations in which Jews "could have taken part," it does not mention them.

Inversely, one might invent a theory of Russian literature according to which Shalom-Aleichem or Blumkin might be declared Jewish racists because in their works they do not show Russian Gentiles, so many of whom lived in what was the Pale of Settlement.

It is obvious that Grobman is trying to transplant the theory of Socialist Realism to the Israel context, and, moreover, in distorted form. Why?

To understand this, we have to understand the character of Soviet Jewry today. Because the mass of Soviet Jewish youth strove to assimilate over the decades and because the German annihilated such a large part of the religious older generation, post-war Russian Jewry found itself almost completely cut off from Jewish national and religious traditions, and most of them came under the exclusive influence of Communist ideology.

When, in the early years after the Revolution, Jews were given full equal rights for the first time in Russian history, they quickly became one of the firm supporters of the new Soviet Power and its internationalist ideology. They forgot that in the eyes of the country's indigenous population they were still Jews, and what is more, Jews who as a result of the Revolution had gained enormous benefits and, very rarely, power.

Even when the attitude of the authorities to the Jews took an almost complete turnabout at the end of the 1930s, without, however, a change in the official ideology, the overwhelming majority of the Jews remained loyal to the Communist ideology. It is ridiculous to close one's eyes to this. For the most honest of the Jews, such as Solzhenitsyn's Rubin, this loyalty turned out to be tragic when, very soon, they came into conflict with those who only paid lip service to Communist ideology.

Probably no one has managed to portray this tragedy of Russian Jewry as brilliantly as Solzhenitsyn — a fact which may serve as a

reproach to modern Jewish writers who as yet have done nothing to reveal this tragedy. Not one Jewish writer has shown as forcefully as Solzhenitsyn the beginning of the anti-Semitic campaign against "rootless cosmopolitanism" launched in the Soviet Union early in 1949. All of Soviet Jewish literature in both Russian and Yiddish was, and to this day remains, utterly conformist. Nothing can be learned from it about the real life of the Jews of Russia.

The reason that Jewish culture in Russia made such huge sacrifices in 1936-38 and 1949-52 was not that its representatives fought the existing power, but that Stalin set out to destroy Jewish culture. It is a tragic paradox that the few intellectuals of Jewish origin — e.g. Osip Mandelstam — who resisted Stalin do not at all belong to the Jewish culture of that period, but are part of the general Russian culture.

This is the truth: to assert otherwise is a lie — a lie being disseminated by contemporary Soviet anti-Semites like Yuri Ivanov, who attempt to inject it into public portrayals of the Jews as the enemies and subverters of Soviet Power from the very beginning.

The truth is that for a long time the vast majority of Soviet Jewry

Jews continued to adjust themselves to all the twists and turns of Soviet domestic and foreign policy. Only an extremely small part of Soviet Jewry retained their Jewish national consciousness with respect to the historical homeland of the Jewish People. This consciousness began to spread slowly only after the Stalin Campaign of 1956, gaining momentum after the Six Day War, finally finding expression in the beginning of the exodus of Soviet Jews to Israel — which alone can solve the Jewish question in contemporary Russia.

But the process of the rebirth of national consciousness among Russian Jews is by no means a simple one. Mere flight from anti-Semitism is not yet an act of national consciousness, and Grobman is a perfect example of this. Having learned and understood nothing about the tragic history of Russian Jews, who turned out to be in a conflict of national identity with the indigenous population, Grobman — who took neither Russian nor Jewish culture with him to Israel but only the pragmatism of Soviet life and a mutilated form of the dominant ideology — is beginning to assert this pragmatism and truncated ideology on Israeli soil, choosing as his target an outstanding modern writer, Solzhenitsyn.

I do not know Solzhenitsyn's personal feelings towards Jews. But this is of no importance, for we can judge him only by his works — and in these he is an outstanding humanist who has so profoundly revealed, for the first time in the 20th century, the tragic and contradictory nature of the position of the Jews in Russia since 1917, when their highest emotions and impulses turned out to have been squandered — to their own detriment and to the detriment of all Russians.

Solzhenitsyn again demonstrated his humanism in his Nobel Prize speech, in which he angrily condemned the Munich murders. In July 1900, Professor Josef Klausner wrote in the Jewish journal "Voskhoz" about the painful legacy of the Jewish diaspora: "Among it mass of Jews there is a tendency to show off their intelligence, to mill the wind, to be conspicuous everywhere, to excel in everything, if only externally."

Unfortunately, this legacy of the Diaspora, so accurately noted by Klausner, is being imported into modern Israel. Its bearers are even attempting to inject it into public relations between Jewish and Russian intellectuals. It is the duty of Israeli culture to dissociate itself from this legacy.

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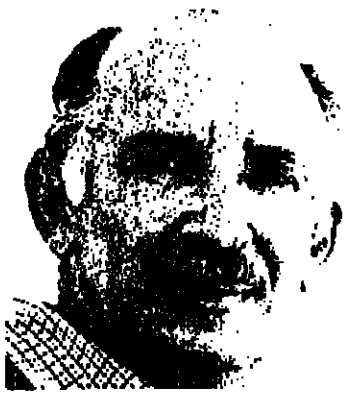
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By Lois Bar-Yaacov

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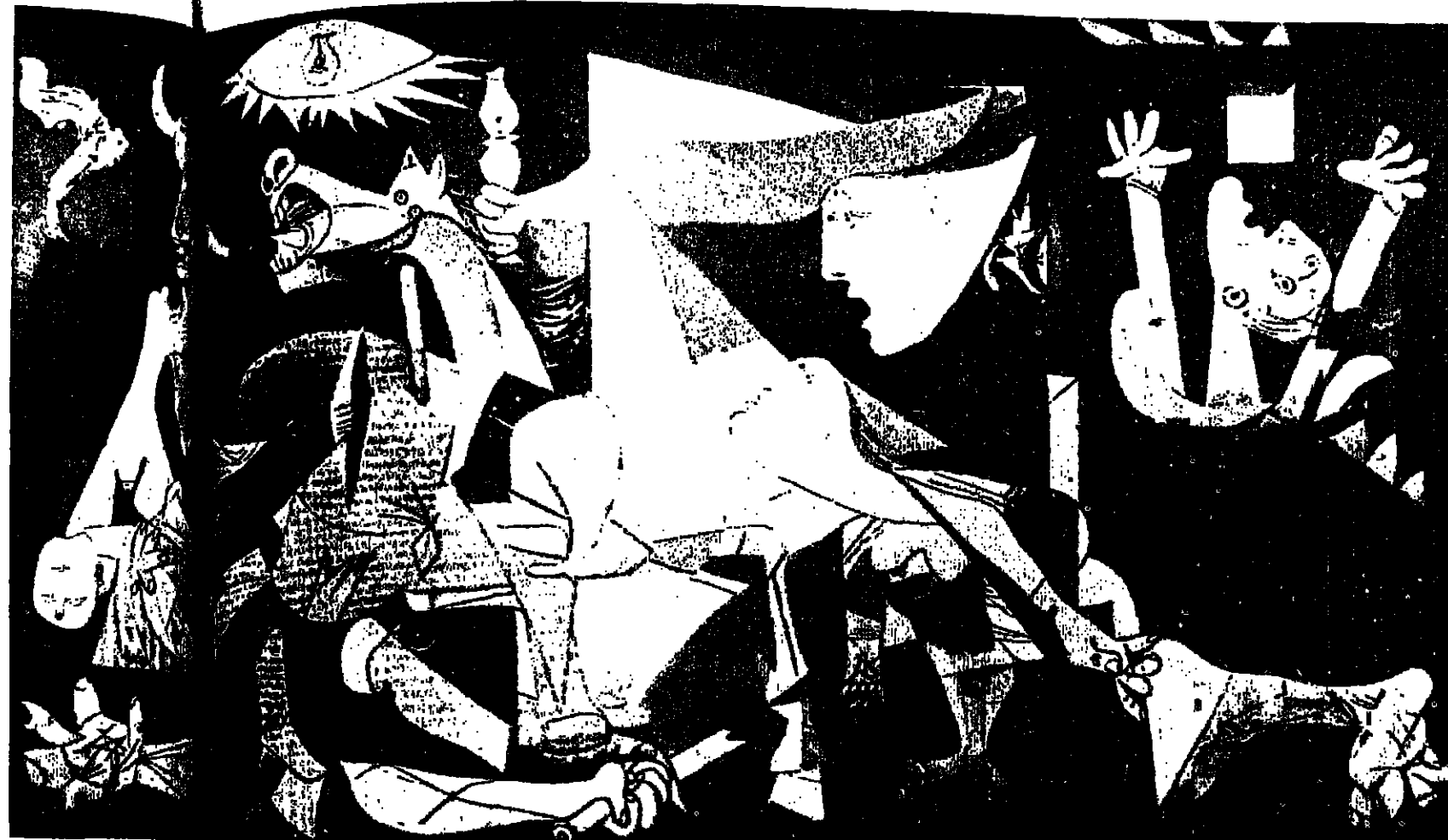
Scholarships are available for outstanding students in their second year of studies



Picasso in his studio with his wife Jacqueline, with whom he made his last and happiest marriage. Her face was the inspiration of countless Picasso portraits, as was that of a previous mistress, Françoise Gilot. Jacqueline will no doubt be involved in legal claims with Picasso's many heirs. (See box at right.)



A magnificent colour lino-cut by Picasso in the collection of the Israel Museum which owes a lot to Matisse, but quite outdoes him at his own game, utilizing flat broad patterns bounded by rhythmic lines. It was made in the early 'sixties and preceded a whole series of lino cuts in which Picasso revolutionised the medium.



"Guernica" (1938) Picasso's famous protest against Fascism and war, now in the New York Museum of Modern Art. The order of its powerfully simple triangular composition effectively depicts chaos.

Picasso was an whose early experience the face of art modern painter. Even pioneering he came with his virtuosity Art Editor MR

NO man ever changed the nature of what we consider "art" more radically than Pablo Picasso, who died this week at 91. Like Giotto and even more than Michelangelo and Bernini, Rodin and Matisse, Kandinsky and Moore, he stood for the beginning of a new epoch, paving the way for the whole era of what we lump together today as "modern art."

His "Demoiselles d'Avignon," completed in 1907 (after hundreds of studies which began as a continuation of his harlequin series) was the turning point. A semi-abstract oil described later as a number of ladies in a bordello, when it was named by Andre Salmon, it was the first easel painting to break up forms into planes in a way that departed completely from the representational tradition of art. Its geometricalization, which had grown out of Picasso's interest in African sculpture, led to the way to analytical cubism, which the young Pablo developed together with Braque and Gris. Within a few years all the fathers of modern art and abstract painting pursued his lead through: Mondrian, Kandinsky, De launay, Malevich, Severini, Duchamp. From that time on, the importance of subject matter in painting began its 20th century decline, while the organization of the elements in the scheme, including the role of colour, became of primary concern right up to and including the abstract expressionism of the 'fifties and 'sixties. For the first time, painting veered closer to music, to the abstract and mathematical constructions of Bach and Mozart, whose sounds aroused emotion in listeners because of their heavenly harmonies, rather than religious or secular subject matter or titles.

Picasso sparked many movements in art without following them up himself. He never became an abstract painter, rarely deserted the subject, not even his ceramics. He was a pioneer of collage and assemblage of "found" objects, the precursors of Dada, but his own sculpture made from junk, like his famous bull's head formed of a bicycle seat and handlebars, or that marvellous baboon made from a toy motor car, showed his essential devotion to representation. But what he put down was a reality of his own. Everything that he touched became a recognisable Picasso.

At the time he was asked up in the famous and partly orotic 347 series, brought off with unparalleled vigour in three months at the age of 87, the better part of which is now, thanks to an anonymous donor, in the collection of the Israel Museum. As he aged, sex became an increasingly important factor in Picasso's work and look on the nature of a life force used to exorcise what was perhaps a traditional Spanish preoccupation with death. In a frenzy of creation, Picasso fought death every day of his life. His later work also showed a preoccupation with himself as an aging voyeur in the game of life, and he also summoned up images of his father and mother and sisters and other figures out of his childhood in Malaga and Barcelona.

No other artist ever provoked as much public attention as Picasso. His works, once so far ahead of the public, used to provoke derision mixed with awe at his ability to make money, even after giving up the successful figurative, almost classical style of his "blue" period (blue remained his favourite colour) and his later neo-classical period. His prodigious appetite for work and play, his series of wives, his rare gift for clowning, his magnetic personality, famous friends and an obvious enjoyment of life, together with his carefully guarded privacy, all worked on the imagination of both public and press: he was superb "copy." His prolific output often worked against him: the world's museums contain many more Picasso's, dashed off and released for sale, and many of them have daunted the visitor seeing a Picasso for the first time. A large number of his ceramics and graphics were not produced under his hand. But long before he died the world had acknowledged him as a half a century after Gertrude Stein, as one of the great geniuses of all time. In the end, Picasso had his way: he will never die.

Picasso's treasure trove of paintings

By JACK MAURICE
Jerusalem Post Correspondent

PARIS. — The most fabulous modern art museum in the world — Picasso's home at Mougins — is protected by steel shutters, two Afghan hounds and rat poison.

Apart from the master's own works, many dating from the between-war era, there are dozens of works by Matisse, Renoir, Cezanne, Corot, Braque, Miro and "the Douanier" Rousseau.

These works of art, in the Picasso villa "Notre Dame de Vie" near Cannes on the French Riviera, are estimated to be worth over £20m. Nobody knows yet who will inherit them.

The paintings are heaped about the villa — many on the first floor where Picasso worked — but the main treasure trove is in the 300 sq.m. basement. This is guarded by steel shutters, two Afghan hounds, Kaboul and Sauterelle, and granulated rat poison. The master, probably with memories of some of the rat-infested studios he knew in his youth, was scared of only one animal — rats — who could destroy his paintings.

The "museum" is bound to be broken up when Picasso's heirs, or heirs, take possession. But there is complete mystery about Picasso's will.

He had two legitimate wives. The first was Olga Kokhlova, whom he married in 1917. They were separated in 1935. She died 20 years later. They had one son, Paulo, now 52, who visited his father's deathbed.

Picasso had no children by his second wife, Jacqueline Roque, whom he married 12 years ago when he was nearly 80. But he had three children from former love affairs — daughter Maya, 38, by Marie Therese Walter, and a son, Claude, 26, and daughter, Paloma, 24, by his former mistress Françoise Gilot. He became legal guardian of Claude and Paloma in 1955, when his first wife Olga died. A few years later he gave them permission to bear his real name, Picasso-Ruiz.

Civil actions

In April 1970, Claude started a civil action in the local court at Grasse to legalize his paternity. If it had been successful, Claude would have become an heir. But one year later the court turned down his plea. Paloma also started a similar action, but was also unsuccessful. Close friends of Picasso said that the master was bitterly hurt by both actions and forbade anybody to talk of Claude or Paloma in his presence.

His action towards Françoise also seems unsuccessful. In her biography of her life with Picasso, she said she was thrown out almost penniless and without any of his paintings. She married Dr. Jonas Salk, the American vaccine genius, and today is a wealthy woman. Claude is a freelance photographer in Paris and Paloma has followed in her father's footsteps and become a painter.



"The Studio Window" an oil on canvas now on show at the Israel Museum. Picasso loved to paint people and figures but he also did amazing things with still life, dissecting them into lines and planes in his cubist experiments, or formalising shapes in a completely expressionist manner, as above. This sombre picture, the gift of Mr. and Mrs. Leigh Bloch of Chicago, was painted during the forties.

150



DAVID KLEIN

"MUCH will be heard yet of genetics," Professor David Klein said almost casually during an interview at the Dan Carmel Hotel last week.

Listening to this doctor from Geneva, who has worked in psychiatry, neurology, ophthalmology and genetics, or if you read his writings, is like being taken up to the top of a high tower for a look at the 21st century. The view is bewildering, the implications are stunning.

Research has created the tools already in use to examine embryos during pregnancy for symptoms of certain types of hereditary disease which will inevitably result in physical or mental handicaps. If the symptoms exist, pregnancy may be terminated to prevent the birth of a defective child. "In two or three generations, it may be possible to cut the number of retarded children, today about four per hundred, to about half," says Prof. Klein.

Prof. Klein is the director of the University Institute for Medical Genetics in Geneva. He came to Israel to attend a conference on "Genetic polymorphisms in Human Populations" held at the Tel Hashomer Hospital earlier this month. The institute he heads has played a prominent part in the dramatic advances in medical genetics during the past two decades.

Out of the research have come new concepts such as the decisive role of a molecule named DNA in the cells of living organisms and the impact of particles of it ("genes") on the hereditary transmission of both normal and pathological traits. It has also resulted in new practices such as amniocentesis, thanks to which it has become possible during pregnancy to detect certain chromosomal anomalies or metabolic diseases in the fetus. Prof. Klein describes how these new discoveries are being put to practical use in Geneva. "Our institute has established a consultation service at the disposal of people looking for advice in cases of recurring hereditary diseases, malformations, consanguinity or other

Geneticist from Geneva

genetic problems. It has been in operation for a number of years and is entirely voluntary and mostly free of charge, as it is in Israel.

"Although for a series of inborn errors of metabolism (phenylketonuria, galactosemia, etc.) a mass screening is systematically carried out among newborns in Switzerland as it is here in Israel, it would be highly desirable to find out specific tests for identifying in the parents those who are carriers of other very common hereditary conditions like, for instance, cystic fibrosis of the pancreas (which affects one child in every 2,000 births). Unfortunately, tests such as that at our disposal for Tay-Sachs disease are not yet available for the majority of genetic affections. Prophylaxis by means of genetic counselling therefore remains the best service that can be offered by geneticists."

Prof. Klein, who was born in Freiburg, in southwest Germany,

went to Switzerland when the Nazis came to power and re-graduated in medicine in Basle in 1934. For 11 years he practised psychiatry in Rheinau near Zurich and became interested in the hereditary transmission of neurological and mental diseases in some Swiss communities which live in relative isolation. Exact and well-preserved records on entire families, with a high degree of intermarriage and going back hundreds of years, permit the tracing of some affections through many generations.

David Klein's publications on his findings attracted the attention of the renowned ophthalmologist, Prof. A. Francaeschetti, who had given refuge in his Geneva clinic to a great number of Jewish colleagues fleeing from Nazi persecution, and saved the lives of many Jewish families living in Rumania by obtaining exit permits for them.

When, in 1945, Prof. Francaeschetti, invited Dr. Klein to join

him as a collaborator in the study of hereditary eye diseases, he certainly did not foresee that the result of their work would lead to the opening five years later of Switzerland's first and only institute for medical genetics.

"Our main interests," says Professor Klein, "were centered on the investigation of about 800 family trees with neuro-ophthalmological diseases, the recognition of specific familial syndromes, as well as chromosome and haemoglobin studies."

In a recent paper on the possibilities of genetic manipulation, Prof. Klein showed his profound humanist approach to the matter by denouncing the proposal of the American Nobel Prize winner Hermann Muller, who claimed that men selected for their outstanding physical, mental and moral qualities should deposit their semen in a "sperm bank" to be used to fertilize volunteer mothers, who could select the "father" of their children

from a catalogue listing the qualifications of the various donors. In this way couples, instead of propagating their own genes, would be able to call upon the finest eugenic specimens of the time.

"It is impossible," retorts Klein, "to estimate an individual's genetic value, since his hereditary qualities are transmitted by dozens of thousands of genes, of which we know the favourable or unfavourable effects of only a number of them. What could be used in selecting supermen?"

Like a kind family doctor (which is what he looks like), asks: "Would people accept a scheme which threatens to give them so much eugenic satisfaction and such a feeling of security? From the viewpoint of the medical profession the process obviously runs counter to fundamental ethical principles. It is nevertheless always possible that societies under a totalitarian regime may find such a system imposed on them one day, without even the freedom of choice advocated by Muller."

YAAQOV ARON

Proving I'm not still in America

A LETTER whose envelope indicates that it comes from a large American airline gives me a moment's pleasant speculation that I may be getting an invitation to fly with them without charge. Maybe I was the millionth passenger from San Antonio to St. Louis last year, or maybe they are opening a new route direct from Flagpole to Nahariya, and think I am the most suitable person to benefit from this. Having read the letter, it is clear that they are asking a favour not conferring one. It makes me feel rather like the mouse that managed to free the lion, except that I do not suppose the airline will annihilate me even if I cannot gnaw through the red tape that binds it.

The United States Government, they write, has advised them that there is no record of my having left the country and as it was their responsibility to see that I did not overstay my visa, they are liable to a large fine unless they can prove that I am no longer there.

This seems an odd sort of misunderstanding. I left the U.S. in the normal way albeit not from the same place where I entered it. Still, this should not be enough to create a panic. I did not sneak past the airport officials in Boston while they were

looking the other way. I was not smuggled out in a crate. However on examining my passport I see there is no exit date stamped there. Somebody must have slipped up somewhere. But then they should have the other half of my visa.

As far as I remember, I followed my usual procedure on these occasions and handed in for them to select what was needed. Probably someone took out the document and just put it down for a moment and then couldn't find it. I've done the same thing myself hundreds of times, then spent hours vainly searching for what I was certain I had put in one place, only to have it turn up somewhere quite different, usually too late to be of use.

A place for everything and everything in its place. Unfortunately, I am constitutionally unable to follow this advice, heard first, and then daily for at least 20 years, from my mother. She could never find anything either, and though I have passed on the axiom dutifully to my children, nor can they. So it seems that to offer the same counsel to the U.S. Government will not be more useful and anyway would be a bit presumptuous coming from me. Maybe if the U.N. hinted at it, it would carry more weight.

However, the fact that their letter reached me and is answered promptly and politely by me should be sufficient proof that I am in fact at home and not still racking round the States describing life in Nahariya to the fascinated natives. I assume that my reply will be the end of the

matter. Besides, if they knew my domestic obligations, they would know how hard it is to get away for six weeks, never mind the eight months or so they ascribe to me. Any woman would understand this, knowing about school holidays, new terms etc.; but the letter was written by a man who doubtless does not realize these difficulties of travelling housewives.

By return comes a further misadventure telling me that while the airline trusts my word implicitly, the U.S. Government is not at all satisfied that there is not someone got up to look like me, sitting at my desk and writing my letters. They suggest that I should go to the U.S. Embassy, identify myself, and have them send off an affidavit that I am really me and that I am truly at home.

This is a different matter from writing a couple of letters. I dare say that to one who has an airline at his command and is, furthermore, accustomed to dealing in vast distances — I am told that Americans think nothing of driving 200 miles or so for a night out — this appears a trifling thing. It is nothing to do with the money. Their offer to pay my expenses, though kindly meant, is irrelevant and not sufficient inducement to undergo the disproportionate amount of planning, discomfort and fatigue involved.

I write back and tell them so, adding that if the Ambassador or

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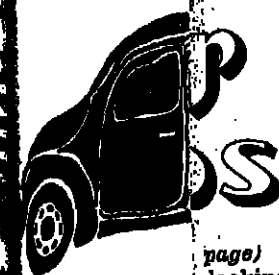
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page) looking out of the window, most of the time, and have just returned from a holiday in Eilat and Ophir for party with the children, bikinis, and Ruthie two, of many the idea of relaxing or geographically and culturally a great lot of all the other volleys except the latter. I am surprised, we found the black, and more than in the Lycra colour.

the variety. The two well-known restaurants in Eilat, the Fish and Yashar's, charge IL15 to IL20 for the same fish plus chips. These are both first-class restaurants where one may get such prices. But I was able to find a local fish meal at a similar price. A popular go-to Tel Aviv anyway, as I came to make a special journey. Not even to gratify my desire to see the sea, but to see the fish should not lose hope, I think, as I go to Tel Aviv at least once a year. Sometimes, now, my cousin Hava has settled there even twice.

Suddenly inspired, I send from a stout and pontifical lawyer, a declaration covered by seals and coloured stamps, showing that he really means it, and that I have, in my own son, attended him in his office, the same form, though somewhat heavier naturally, as he known me these last 20 years.

This testimony, luckily, impresses the U.S. Government. I am not still in some dark corner of America waiting to spring, and foment a revolution, something I promised not to do when I entered the country. They enter a further exchange of courtesies and I hope, though I do not write it, that this will be to them to be more careful in the future and always tidy their papers before leaving the desk, though experience shows this to be unlikely.

dom, when all the time the water.

One of our few purchases in Eilat, when all the time the water. It seems to me that this is a matter to be taken up by the Tourism Ministry, which wants to encourage both foreign and Israeli tourism to Eilat, and by the Ministry for Commerce and Industry, which is responsible for halting profiteering by shops and restaurants. I would like to see these ministries take note of my experience. The hotel dining rooms, so far as I could tell in my week there, do not even offer local fish on their menus. This

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Marketing with Martha the kids

used nicely by dressing up the dolls in their own underwear.

To ensure some milk-drinking, took along a tin of the cocoa powder the children are used to at home. Otherwise, they ate the same food we did, generally sharing one meal between them.

Because we had the children with us, we did not go "out on the town" in the evenings, but those to retire and rise early with them. Had we wanted, I'm sure we could have engaged a chambermaid to babysit. As it was, if we decided to keep the children up in the evening for a meal at a restaurant, we insisted on an afternoon nap.

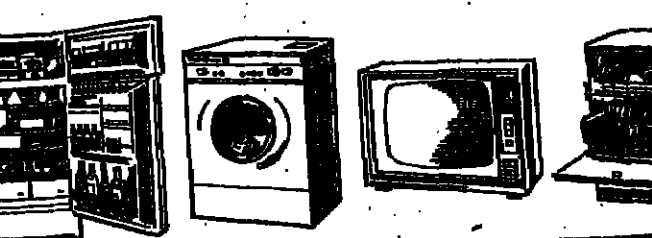
Many of the attractions of Eilat proved comprehensible to a four- and two-year-old, at their own levels. In fact, it was fun to see things through their eyes. They enjoyed the ride on the glass-bottomed boat, though Tami (Continued on Page 28)

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Genetic... in Geneva

Bikini Bikini under under wrap wrap

By Catherine Rosenheim

Jerusalem Post Reporter

from previous page)

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suit most tastes — and fine

The most popular bikini is

he very light, simple one

mpadded bra, often in "se-

skin" fabrics — ultra-light

very fine Lyera. For figures

quite up to that degree of

posure and lack of support,

were also some "safer" thin

somewhat less brief with pad-

bras.

Fashion this summer has

fully come to the rescue of

anti-bikini brigade, and the

of one-piece suits cut more

at the front and plunging

ly at the back is a wide

In fact, practically every

shown by Gottex came in

variations all in the same

with various types of match-

or coordinating cover-ups, in

form of shirts and skirts, or

dresses, wrapover kimono

or long skirts.

I particularly liked the

minutiae which consisted of a

with a matching vest —

which could be teamed with

pair of matching, plain-col-

ants. A striking version

striped in black, green, and

pink and white and another

ined stripes and polka dots.

For anyone fond of the

lot theme, the choice is

another coordinated series

wimsuits or bikinis comes

white dots on a blue or

white ground and, to match,

and short shirt dresses with

red waistlines or long and

button-through skirts. On a

romantic theme, a fine black

white polka dot fabric was

up into the "itsy bitsy

weeny" bikini of song fame,

a little red-trimmed flower

the bikini panties. To go

it — matching black and

short dresses with puff

and smocked bodices, embe-

with brightly coloured

flower motifs.

Dots appeared yet again

positive-negative print mix-

green on white or white on

for bikinis with little murray

ed frills, topped by finely

palazzo pants, or mini-skirts

brief bolero tops.

Jungle prints are popular

(Continued opposite)



61" voile.

Above: Bathing suits in cash-
mere printed Lyera with match-
ing short jacket, long skirt and
turbans for the peasant note.
Opposite: Bathing suits in Ly-
era and light Perlon Lyera
with a matching "vamp" style
maxi dress in Banlon. All by
Gottex.

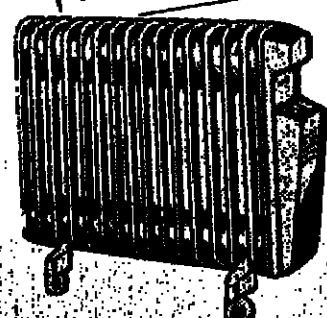
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way, on a good road through a mountainous desert. There are numerous gas stations and kiosks en route, plus some scenic detours from the main road. Perhaps the most exotic stopping place on the main road is "Mahmoud's" — a straw hut where a Beduin serves strong coffee or tea, or warm soft drinks. His two wives, the youngest a girl of 17, sit behind the hut, and we were told he is looking for a third wife.

Ophira itself is in two sections: the beginnings of a pioneer town, with the skeleton of the first housing project, and the beach resort area a few kilometres away. The beach is a sandy one, in contrast to the stony beach at Eilat, and there are two hotels, the more primitive Caravan Hotel and the newer Sharm, which is

a collection of orange and plastic igloos, complete with private baths and air-conditioning. We had lunch at the Sharm.

By the end of the week, the children were seasoned travellers and hotel dwellers, their understanding of the world remained a little hazy. I, who is only two after all, a distinction between Eilat and "in the hotel" at four, had no trouble distinguishing between Eilat and Jordan at Akaba. But I was asking when we were going to Israel.

Once in the car heading to Tami's first question was, "when will you take me to Israel?"

MARTHA NEWMAN



James D'Amboise shows the male hearing of the classic male dancer, with attention focused on his partner Mimi Paul.

Now can an expert professional company (the Yugoslav Kolo) work in a folk dance number, while a few weeks later on the same stage, a group of amateur opera dancers in a piece of Rumanian dance, come well? Why does a performer like Kenneth Gustafsson appear to be "electrifying" to the audience only to be accused of "restraint" and "exhibitionism" by the same critic, in the same dance, less than a year later?

The answer doesn't really lie in the performer's variability or the audience's fickle eye — although one can sometimes play a part in the explanation. It is rather to be found in the context of an event. Take the Yugoslav — a highly polished, top professional ensemble. The number is polished to the bone. Costumes are gay and ornate. Pitting, lively music accompanies the movement. Here the problem lies in the very nature of the material. Folk dance is a communal character, a proper milieu is social — a wedding celebration, a midsummer festival, a midsummer-night ritual in a meadow. The audience is appropriate when the group spontaneously breaks out of its group spontaneously to exhibit an excess of high spirits or to show off a special step.

But the basic intent and form of folk dance are not theatrical. The steps and patterns tend to be repetitious, the original significance of the themes long forgotten. Therefore, when you place a folk dance on a stage, within the frame of a two-hour "show," the audience's interest, which lies in the charm of the performers and the variety of the costumes and props, is often disappointed. For something more than this, the dancer must rely on the talents of a choreographer and his willingness to work with authentic materials. Folk dance, for example, communal folk dances, are really communal folk dances, and they are really communal folk dances, and they are really communal folk dances.

Haftara for Shabbat Hagadol: Malachi 3, 4 to end. It is bad enough for the farmer when the seed he has sown does not germinate, for instance because of drought. It is infinitely worse when he sees it germinating and sprouting and the blades pushing their way through when the first tiny fruits appear on the trees in his orchard, and he can look forward to a bounteous harvest, and then a swarm of locusts sweeps over the country and utterly devours everything he has sown, and all his labour is in vain. Or when, as a result of some plant disease, the young fruit on the trees in his orchard falls prematurely and again his toil has been in vain and ruin stares him in the face.

The first of these visitations, the plague of locusts, has been conquered only in recent times. Not only is this plague still a matter of living memory, but even this year a warning has been issued as to the possibility of its incidence and preventive steps have had to be taken on an international level.

And it is only with the development of pesticides and insecticides, of the science of agriculture, that plant disease has been successfully countered, though we are now faced with the problem of ecological damage as a result of the over-impregnation of the soil with chemicals. Before that both these evils were regarded as

dance • by joan cass

THE MALE SHOWS OFF

The most exciting moments in the Kolo production came with the six dancers who "acted" as horsemen, and later, as warriors and spies. I suspect that these two numbers were considerably theatricalized. For the rest, what appeared fresh and exciting in the first half of the programme eventually lost its appeal and became monotonous.

WHEN I next saw folk dance, it was during an evening of opera and ballet presented by the Israeli National Opera. Here the dancers had none of the virtuosity or precise competence of the Yugoslavs. But they appeared after I had sat through 17 arias, a duet and a chorus, when I was literally squirming in my seat to relieve muscles that tensed as I watched singer after singer whose voice may have been good, but whose body was held in stiff, artificial postures.

For me it was a relief for the body and the spirit when a group of lively, slender performers entered to break up the stage space with rhythmic motion. Never mind that the movements were trite and oversimplified. Never mind that the choreographic form proceeded in fits and starts, punctuated abruptly at unexpected moments with applause-seeking tableaux. Never mind the poor hash (with no credit) of Fokine's "Prince Igor." Never mind the school-recital rendition of the *pas de deux* from "Les Sylphides," (again with no credit to Fokine, but come to think of it, he would probably have preferred not to be blamed!). Despite everything, within the context of that evening's lethargy, I welcomed the dance.

THE question of Rena Gluck's composition, "Journey," is more complicated. When I first saw it, it was in a "programme" of Lia Schubert's company, The Dancers' Stage. Its choreography easily stood out from the other pieces as the clearest in conception and the one with the most interesting dance movement, and I responded to it enthusiastically. The second time I saw "Journey,"



Christopher Aponte in romantically introspective pose typifies the modern male dancer's lush style.

it was the only dance given at a Musica Viva concert, and the impression was disturbing. The dance seemed too literal in relation to the music selections — bodies, after all, are more tangible and more limited than sounds. The intellectual atmosphere of the evening, with conductor Zubin Mehta's comments, as well as the very size of the Mann Auditorium, proved a top-heavy frame for the dance.

"Journey" also pointed up the impact of changing fashions in interpretation on the balance and effect of choreography. Kenneth Gustafsson, in the central role of a man unfulfilled in life or death, exemplifies a worldwide trend in the performing style of male dancers. Up to a decade ago, both ballet and modern dance made a clear demarcation between male and female movement styles. The males shone in spectacular athletic feats — beating jumps and aerial turns — otherwise

maintaining a forthright, simple, body line, which projected a vigorous directness. High leg extensions, sinuous torso movements, arched backs, and languorous curves were reserved for the females.

This has all changed, even beyond a unisex equality, to the point where more often than not it is the male dancer who presents the most exaggerated images, the tuckiest undulations, the flashiest contortions — even the most daring *décolletés*, with necklines plunging to the navel and buttocks exposed completely.

Perhaps it all started with Rudolf Nureyev, the first male that I ever saw steal a scene from a ballerina. He was a refreshing change from the unexciting males who modestly focused all attention on the ladies. But while many young men are beginning to match him in technical virtuosity, too often they are surpassing him in flamboyance, towards an all-

engrossing, narcissistic exhibitionism.

Kenneth Gustafsson tends in this direction. When he did "Journey" a year ago, he struck me as electrifying and highly talented. He is still both, but if I am not mistaken, he is increasingly emphasizing showy mannerisms, to the detriment of the choreographer's vision. Part of this impression may stem from the fact that the BatSheva cast who surrounded him at the Mann Auditorium moved in a more classically restrained fashion than their counterparts in the Dancers' Stage ensemble of the earlier performance.

It is fair to conclude that the dance art is subject to a number of external factors, often beyond the control of choreographers and performers. Where and how and under what conditions a dance is presented, may affect its reception more than its own artistic content.

ACT OF GOD

"acts of God" against which man was utterly helpless. It is against this background that one can appreciate to the full the promise which is held out by the prophet Malachi that if only the people will, in his words "put God to the test" and give their tithes to the Temple, they will gain and not lose by this giving up part of their produce.

"I will rebuke the *okhel* (literally "the devourer," an apt name for all the different species of grasshoppers and locusts which elsewhere in the Bible are mentioned by their various names), and it will not devastate your fruit of the ground" — a

phrase which, as we know from the formula of the blessing over vegetables, refers specifically to grains as distinct from the fruit of the tree.

"Nor shall the vine cast its fruit in the field." The word translated "cast" has a specific meaning. It means neither more nor less than the bereavement of a parent of his child. It is an apt word in its context. The tree is the mother, the fruit is its offspring; and the premature casting off of the young fruit causes the mother to mourn for her still-born children.

TORA* AND FLORA

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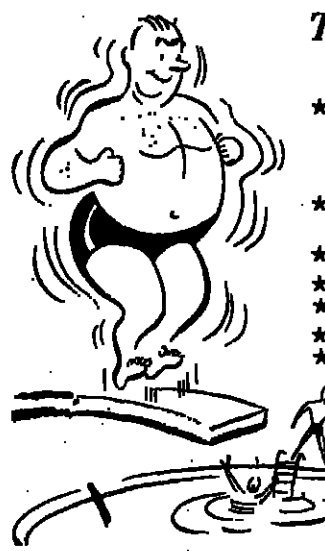
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by mendel kohansky

"the english stage" presents Naom Sharron, is at pains to stress the professionalism of the group in order, it may be presumed, to dissociate the company from the various amateur and semi-amateur attempts at an English-language theatre made in recent years.

The company being so eminently professional, I judged the show by standards one applies to the professional theatre. I am sorry to report that I found "the english stage" disappointing on all counts, considerably inferior to the level of the Hebrew stage, which, as readers of this column probably know, is to my mind, not particularly high. The choice of material is unfortunate, the direction poor, the acting spotty, ranging from fair to flagrantly bad. Altogether, the evening leaves an impression of pretentiousness backed by little merit.

"Colours" opens with "Blue Comedy" by Paul Ableman. The action of the one-act play takes place in an affluent suburban home, where a young scientist company's artistic director,

ed to dinner by a couple of old friends. At the end of the dinner, as the liqueurs are being passed around, the host suggests a number of ways of spending the rest of the evening, such as listening to his new records, playing scrabble or just plain conversing, when the scientist comes up with the idea of having an orgy. He meets with a mixed reaction. The hostess enthusiastically agrees; the host has reservations, but eventually he too agrees and to get things going starts to undress, displaying in the process a set of underwear coordinated with his trousers — the most spectacular sartorial feat since that movie, whose title escapes me, in which Cary Grant, teamed with Ingrid Bergman, takes off an evening pump to show its red tartan lining, which is the same as the

lining of his dinner jacket.

It is the wife of the initiator of the trouble who appears as the wet blanket, but after a violent quadripartite discussion, during which the hostess takes off her dress (fire-engine red slip), she, too, tearfully starts to deshuffle herself (old fashioned white brassiere). But to the disappointment of the audience, all the smoke ends with no fire. The trousers and dresses go back on where they were, the guests leave in indecent haste, and the hosts remain alone, sadder but probably not wiser.

"Blue Comedy" is an insignificant, shallow piece of comedy writing which could probably be effective as a brittle, laugh-getting piece in a good presentation. Here, director Maxine Eliaz clearly couldn't make up her mind as to which way to go, so that simple comedy acting suddenly becomes grotesque, to turn stylized, to revert to realism. And there are such irritating directorial touches as having a bar located at one end of the stage while the cast sits around the dinner table at the other end with the host, played in a mannered, self-indulgent way by Steve Albert, wasting a great deal of time commingling from one to the other. Alice Bauman (in an improbably ludicrous costume), word to say and conveys her feelings with her expressive face. When she came out with the rest of the cast to make her bow after returning from the dead, she was still shedding bitter tears.

I HAVE a suspicion that "No Why" is not as bad as what I saw, and could probably be at least entertaining if it were

better presented. Written in a Sartre-Ionesco-Albee manner, the playlet is about a little girl whom her loving parents plus assorted relatives accuse of an unnamed crime, while she steadfastly refuses to admit any guilt. The evil deed, we eventually find out, is that she exists, and all the father and mother and a bigoted aunt and a priggish cousin demand is that she say she is sorry, to which she replies with a stubborn, tearful silence. When all persuasion fails, and they leave her alone, the girl takes the logical step and hangs herself.

The writing is superficial and the points are made too obvious, with the crude direction of Kenneth Regonbaum making them even more so. Again, the acting mixes styles to the confusion of the audience. While Ohad Kaplan, as the father, unsuccessfully tries to be realistic in his efforts to make the girl see the light, stylized, to revert to realism. Vicki Sigman, at the side of the stage, goes into grotesque contortions caressing her son in order to make a point which doesn't even need making. Neither the inadequacies of the play nor the confusing direction, however, prevented Alice Bauman — again — from giving a moving and utter deal of time commingling from one to the other. Alice Bauman (in an improbably ludicrous costume), word to say and conveys her feelings with her expressive face. When she came out with the rest of the cast to make her bow after returning from the dead, she was still shedding bitter tears.



"the english stage" in "No Why." This might have been entertaining.

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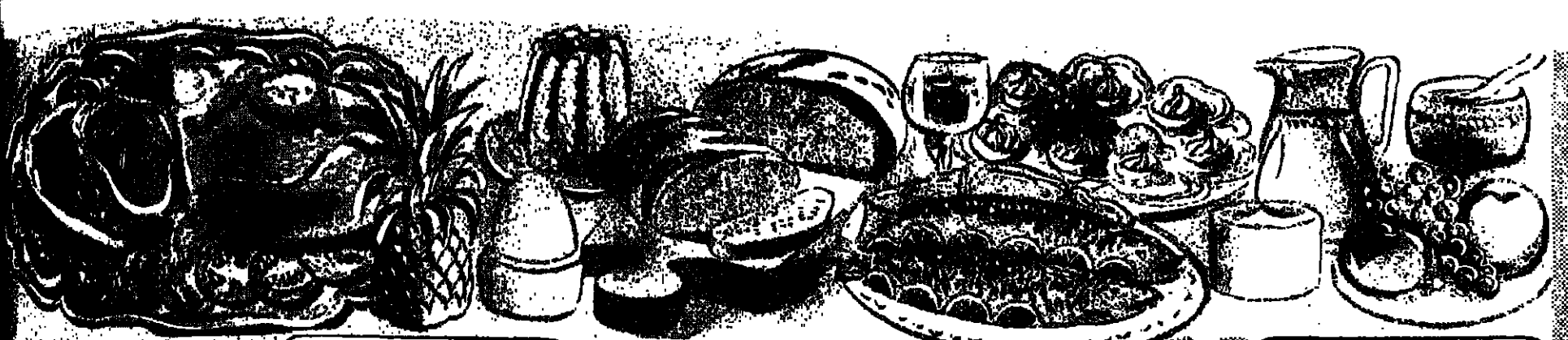
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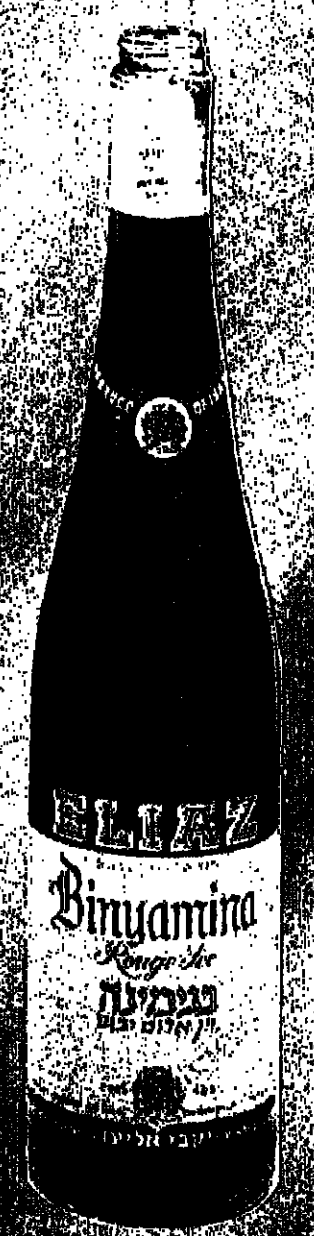
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Police Band at the police depot

as the Hadassah convoy was almost wiped out, and one member was killed and three wounded before the British Police rescued them. One most promising musician was killed in the fighting at Notre Dame, another outside Police Headquarters (of his seven children, six are today practising musicians!).

For economic reasons, the band was broken up for a time, but Gribov's tenacity won the day over small-minded officialdom, and the music was resumed. Gribov retired in 1963, and Arie Zemanek, a teacher at the Rubin Academy in Jerusalem, took over. That the band has won a certain amount of respect and recognition was demonstrated by the fact that the Inspector-General, the District Commander, the Jerusalem Commander and other senior officers participated in a ceremony at the Kishle this week when, in the presence of members of the families, the band's quarters and the rehearsal hall were named in memory of Aubrey Silver and Naftali Gribov respectively.

The band is still the Police Force's best ambassador, playing for official occasions as well as for popular festivities, visiting development towns and conveying to the new citizens of Israel, especially the children, a friendly and musical image of the Police.

It is also still kept to its former size — and this severely limits any further development. All the other orchestras in the country help to integrate newcomers by increasing their numbers and accepting new musicians into their ranks. The tasks of the Police Band are so manifold, and its importance so great, that thinking inherited from the Mandate should be put aside and the band should be given a new deal. The Inspector-General, Mr. Shaul Rosolio, is well known for his interest in music; he might do worse than cast a benevolent eye on his valiant band and add some new musicians to its numbers.

Pessah at Ein Gev

Ein Gev is the time for the night, with the Batsheva Dance Company offering four works. The Lucerne Festival Strings will perform music from baroque to Stravinsky on Sunday, and the Teahel Entertainment Parade will bring the festival to a traditional close.

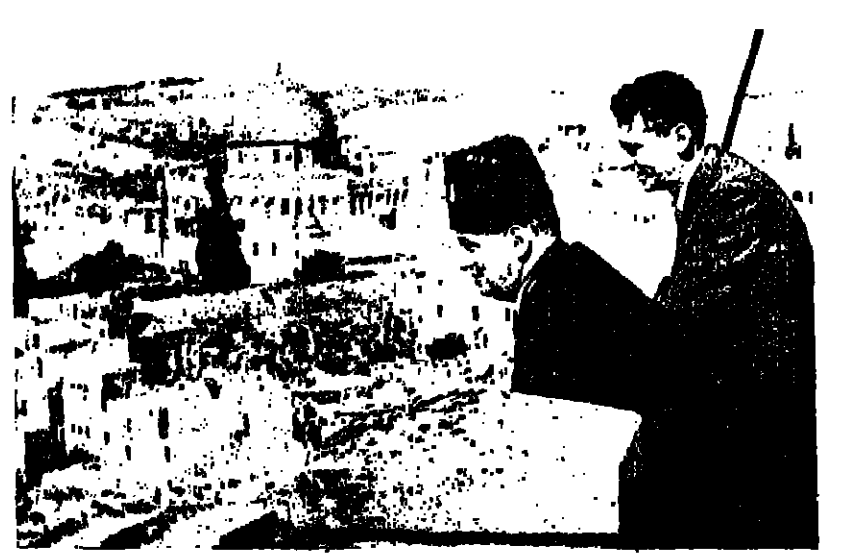
Information and transport are handled by Egged Tours in Jerusalem, Tel Aviv and Haifa. Tickets can be obtained in Tel Aviv at "Union," in Haifa at Garber and Maccabi. In Tiberias, the Kinneret Boat Company (tel. 21831) and Elhadef (tel. 20853) are at your service. At Ein Gev itself, mail orders can be directed to Kinnereth, P.O. Ein Gev, for phone order use tel. 887-50188. Prices are between IL2. and IL15. All the concerts begin at 9 p.m., with boats and buses leaving Tiberias at 8 p.m.

★ ★ ★

THE Bar-Ilan University in Ramat Gan will offer an M.A. course in musicology from the coming academic year. It will include seminars in classical

music by yohanan boehm

POLICE BAND HONOURS ITS PIONEERS



Captain Aubrey Silver, in fcs, looking over the Old City from the roof of the Nissan Bait synagogue.

music, modern Israeli music, Department of Musicology, the will include a course in orchestra-ethno-musicology and rhythmic B.A. syllabus will also be extension, an additional seminar in the ber was killed and three wounded before the British Police rescued them. One most promising musician was killed in the fighting at Notre Dame, another outside Police Headquarters (of his seven children, six are today practising musicians!).

Those accepted will be exempt from minor studies in other subjects. The extended syllabus general history and psychology.



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Free tours for planters to the Hills of Judea every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund), in Jerusalem - Rehov King George, corner Rehov Keren Kayemet, Tel. 3361, in Tel Aviv - 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 33448.

ALL WEEK IN JERUSALEM
Israel Museum -
Tue., Mon., Wed., Thurs., 10 a.m.-6 p.m.
Museum 40 a.m.-10 p.m. Rockefeller Museum 10 a.m.-6 p.m. Fri., Sat., 10 a.m.-3 p.m.
Exhibitions:
Alhambra of Granada - Photographs by Artel - Special Exhibition at Rockefeller Museum (in coop. with Jerusalem Municipality). Film making (Youth Wing).
Travelers to the Holy Land - prints and drawings, 15th-20th cent. in memory of Hermann Meyer (Cohen Hall). Henri Friedlander - typography and lettering (Library Hall).
Impressionist and Post-Impressionist paintings from the Museum and Farkas Collections (Goldman Hall).
Film Making (Youth Wing).
Special exhibit:
Limestone relief from a tomb at Saqqara, Egypt, depicting food offerings for the dead: bread, figs, cuts of meat, beer and wine. Old Kingdom period, early VI Dynasty, about 2300 B.C.E. Gift of Dr. R. Hecht, Berlin.
Conducted Tours:
Madness Tours - by appointment only Tel. 38333, Jerusalem.
1. Tour of Hadassah Projects in Jerusalem. 2.30 a.m. Strauss Health Center, 24 Rehov Strauss, 12.40 or 12.45 towards transportation and refreshments.
2. Medical Centre Only. Includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story".
3. 9.30 a.m., 11 a.m., 12.45 p.m. and 3 p.m. Conducted Tourist and Information Centre, Medical Centre. No charge. Bus 10 and 27.
Hay Town Jerusalem - (Kiryat Noar). Dayit Vagan. Daily Tours (except Shabbat). Tel. 531912.
Hebrew University, conducted tours in English, weekdays at 9 and 12 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11.30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10.45 and 11.30 a.m. Kiryat Moshe, Tel. 538921.
New Israel Films -
Largest Israel Film screened weekdays at 12 noon at Keren Hayosef Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 22822, 7.30 a.m.-8.30 p.m. in Roma. David's tower. Sound and Light Show in Jerusalem. Dialogue - Yehuda and Arnon Adar. Music - Noam Shohat. Every evening except Friday, 7.30 p.m. in Hebrew, 8.45 p.m. in English. Additional show at 10 p.m. Mon., Tues., Wed., Sat. in English, Sun., Thurs., in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

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Tel Aviv Museum, Sherot Shaul Hama-
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Museum Ha'aretz: Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Ethnography and Folklore; (5) Museum of Science and Technology; (6) Tel Quasile Descent; (7) Alhambra Museum; Wed. - 10 a.m.-5 p.m.; Sun., Mon., Tues., Thurs., 10 a.m.-5 p.m.; Fri., 10 a.m.-2 p.m.; Sat., 6-10 a.m. Helena Rubinstein Pavilion, 8 Rehov Tarnat. Avidor Arlikha - Paintings: 1927-1935; 1936.
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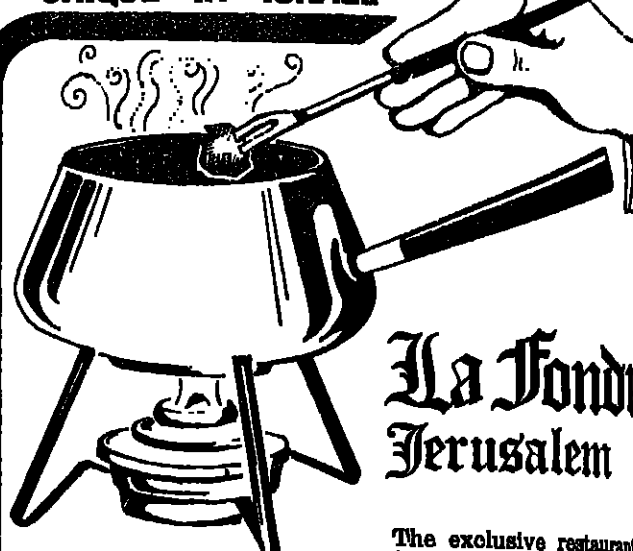
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7 and 9.15 p.m.

TEL AVIV,
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Sat., April 14,
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* The Graphic Work of Antoni Clavé (Zacks Hall)
* The Museum Collections (Meyerhoff Hall, Jaglom Hall, Haft Hall, Hall No. 2)

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* AVIGDOR ARLIKHA: Paintings 1927-1935 & 1936

HELENA RUBINSTEIN ART LIBRARY (new building) Open: Sun. 10 a.m.-1 p.m.; 4-7 p.m.; Friday: 10 a.m.-1 p.m.

SPECIAL PASSOVER PROGRAMME

Wed. THE RED SHOES (Anderson Fabas)
April 18 Director: Michael Powell
12.50 a.m. With: Melina Shearer, Ludmilla Tcherina

FESTIVAL OF CONTEMPORARY ITALIAN FILMS

In cooperation with Istituto Italiano di Cultura

Wed. Giulietta degli Spiriti (Juliet of the Spirits) Italy 1964
April 18 Director: Federico Fellini
7 p.m. With: Giulietta Masina, Sandra Milo, Mario Pisu
(English/Hebrew subtitles)

CONCERTS

Sat. (Leon and Mathilde Rocanelli Auditorium)
April 14 The Israel Piano Quartet (Pinna Salzman, Moshe Marzouk,
8.30 p.m. Abraham Borenstein, Shimon Bregman) with David Dvorkin
(Doublebass), Schumann (Piano Quartet in B flat),
Schubert ("Trout" Quintet Op. 114)

Tues. (Mally Kaufmann Hall)
April 17 Hanna Schapira - piano
8.30 p.m. Bach (2 Preludes and Fugues), Mozart
(Sonata K. 331) Schubert (Sonata in A major, Op. 120),
Debussy (Preludes - First Book)

THE CONCERT FOR TWO HARPS, scheduled on April 19 has been cancelled. Refund of tickets at the box office of the Tel Aviv Museum.

The concerts are organized in cooperation with the Culture, Youth and Sports Department of the Tel Aviv Municipality.

TICKETS FOR EVENTS
Available at the Museum ticket office and for concerts also at 118 Rehov Dizengoff.

VISITING HOURS (both buildings)
Sunday, Monday, Wednesday, Thursday:
10 a.m.-1 p.m.; 4 p.m.-7 p.m.
Tuesday: 10 a.m.-1 p.m.; 4 p.m.-10 p.m.
Friday: 10 a.m.-2 p.m.; Saturday: 6 a.m.-10 p.m.

HOLIDAY on ICE

חולשה קרה

ENCOUNTER GROUPS

Person, gestalt, biogenetics,
etc. (ongoing) and weekend
group. Also singles and
couples.

Open growth Centre, P.O.B. 808
10 Shmaryahu, Tel. 03-537858

WENGOFF GALLERY
EXHIBITION

Paints and Water Colours of
AKIE WAINBERG

April 14-19, 10 a.m.-1 p.m.
5 p.m.-8 p.m.
8 Rehov Dizengoff, Tel Aviv,
Tel. 26651.

MONTHS GOING ABROAD

THIS SUMMER

Had solution for parents
of children - an enjoyable
day which is also educational,
a quality holiday camp

ROD HACARMEL

Children's Holiday Camp
for the management of
NIMA and SHLOMO ALON

8 Rehov Duna, Rod Hacarmel,
Tel. 26901, Haifa.

Additional information sheet sent
to all enquirers.

PASSOVER

SEDER

To be held at the

Heraton-Tel Aviv
Hotel

April 16 and 17, 1978

conducted by

Shmuel Avidor Hacohen
and

Myahu Greenblatt

Chief Cantor
of the Tel Aviv Synagogue
with selected choir
directed by

1. GREENBLATT

Social performance:
EDMUND KICKERMAN
Musical Director, Dept.
of Tel Aviv, Tel. 4511.

Saturday, April 14, 1978 at 8.30 p.m. sharp.

THE YUVAL TRIO

(JONATHAN ZAK, URI PIANKA, SIMCA HELED)

PROGRAMME:

Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65

A limited number of tickets at the box office on the evening
of the concert.

JERUSALEM THEATRE

Sat., April 14, 8.30 p.m.

DISCUSSION ON THE LITERATURE OF 1948

With the participation of the writers and dramatists of the period.
(Televised for broadcasting on Day of Independence.)

Tues., April 17, 8.30 p.m.

CONCERT - THE ISRAEL BROADCASTING ORCHESTRA

Conductor: Abraham Kaplan, with the participation of Choir and Soloists.
Works of Bach and Prokofiev.

Wed., April 18, 8.30 p.m.

TO CATCH A THIEF
By the Habimah National Theatre
Thurs., April 19, 10 a.m. and 12.30 p.m.
BOOBATEON '78 of Givat Chaim
Two special shows for children
Tickets: Theatre Box Office (67187) and Ticket offices
PUBLIC TRANSPORT - BUS 15

SPRING EXHIBITION

AT MUSEUM HAARETZ, TEL AVIV

RAMAT AVIV

Glass Museum

European glass, from the Renaissance to the 19th century.

Ceramics Museum

Ornaments, Form and Colour in Pottery - Amnon Israel.

Kadman Numismatic Museum

Jewish Mint-Masters in Medieval Europe

Visiting Hours

Sun., Mon., Tues., Thurs. 10 a.m. - 5 p.m.

Wed. 10 a.m. - 8 p.m.

Fri. 10 a.m. - 1 p.m.

Sat. and Holidays 10 a.m. - 2 p.m.

HAIFA CHAMBER MUSIC SOCIETY

Saturday, April 14, 1978 at 8.30 p.m. sharp.

THE YUVAL TRIO

(JONATHAN ZAK, URI PIANKA, SIMCA HELED)

PROGRAMME:

Haydn: Piano Trio in D minor Hob XXIII
Ravel: Piano Trio in A minor
Dvorak: Piano Trio in F minor Op. 65

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Israel Theatres

Habimah	The Cameri	Haifa Municipal Theatre
A DOG'S WILL Last Performance Tel Aviv, Large Hall Sat., April 14, 8.30	THEY'LL COME TOMORROW Tel Aviv Sat., April 14 Sun., April 15	FRANZESCA BARRAVEMENT AND FAILURE by Daniel Horvitz after V. H. Browne Director: Oded Koller Haifa Sat., April 14 Sun., April 15 Tel Aviv Sat., April 14 Sun., April 15
CATCH A THIEF Tel Aviv, Large Hall Sun., April 15, 8.30 Tues., April 17, 8.30 Wed., April 18, 8.30	EFFECT OF GAMMA RAYS ON MAN-THY-MOON NABHOLIS Last 3 Tel Aviv performances Tel Aviv Wed., April 18 Thurs., April 19	HEFZEL Last 3 Haifa performances Tues., April 17 Wed., April 18
ASPEN PAPERS Tel Aviv, Small Hall Sat., April 14, 8.30 Wed., April 18, 8.30	CRIME AND PUNISHMENT Last performance Haifa Wed., April 18 Tel Aviv Sat., April 21	CRIME AND PUNISHMENT Last 3 Haifa performances Wed., April 18 Thurs., April 19
EVERYTHING IN THE GARDEN Tel Aviv, Small Hall Sun., April 15, 8.30 Tues., April 17, 8.30	SUMMER OF '42 Tel Aviv, Cameri Wed., April 18 Thurs., April 19 10.00, 3.30	STAGE 3 STATUE QUO 10.00, 3.30 Haifa, Shavit Sat., April 14 Tel Aviv, Tivnat Wed., April 18
TO DIE OF LAUGHTER OR LOVE OF THE HANGMAN Tues., April 17, 8.30 Sat., April 14, 8.30	THE RETURN Tivnat Sat., April 14, 8.30, 10.30	Cameri Theatre performances JACOB AND LEONARDO (temporary name) Tivnat Thurs., April 19 Haifa Tues., April 17
Box Office Tel. 26742, Tel Aviv	Box Office Tel. 26742, Tel Aviv	Box Office Tel. 26742, Tel Aviv

EIN GEV FESTIVAL

PASSOVER 1978

at the "Kinneroth" Esco Music Center

Tuesday, April 17, 1978	Festive Opening Night The Kibbutz in Song and Dance
Wednesday, April 18, 1978	The Israel Broadcasting Symphony Orchestra ABRAHAM KAPLAN, Conductor MICHAEL MAYSEY, Cello GEROME BARRY, Baritone The Chorus of the Jerusalem Academy of Music STANLEY SPERBER, Director ALL BLOCH PROGRAMME: Shlomo, Rhapsody for Cello and Orchestra "Sacred Service"
Thursday, April 19, 1978	The Israel Philharmonic Orchestra ISTVAN KERTESZ - Conductor Soloists: CHAIM TAUB - Violin, DANIEL BENJAMIN - Viola Works by Mozart, Britten, Dvorak
Friday, April 20, 1978	Trio Hagashashim of Israel Hagashashim Festival
Saturday, April 21, 1978	The Bat-Sheva Dance Company CIRCLES Choreography: Rina Schenfeld EBONY CONCERTO Choreography: John Cranko AFTER EDEN Choreography: John Butler DIVERTISSEMENT Choreography: William Louthier
Sunday, April 22, 1978	Festival Strings Lucerne RUDOLF BAUMGARTNER, Conductor Works by Telemann, Pachelbel, J.S. Bach, Mendelssohn, Haller, Stravinsky
Monday, April 23, 1978	I.D.F. Entertainment Groups and Orchestra Parade Programme subject to change

Tickets: Tel Aviv: Union, 118 Rehov Dizengoff
Haifa: Garbar, Central Carmel and Macabi Box Office,
20 Rehov Herzl
Tiberias: Shavit Kinneret Co. and Eshaf Agency
Tickets for organized tours: at all Egged Tours offices. Reservations:
Kinneroth, Post Bin Gev (Tel. 087-55188). Price of ticket: ILS.1

